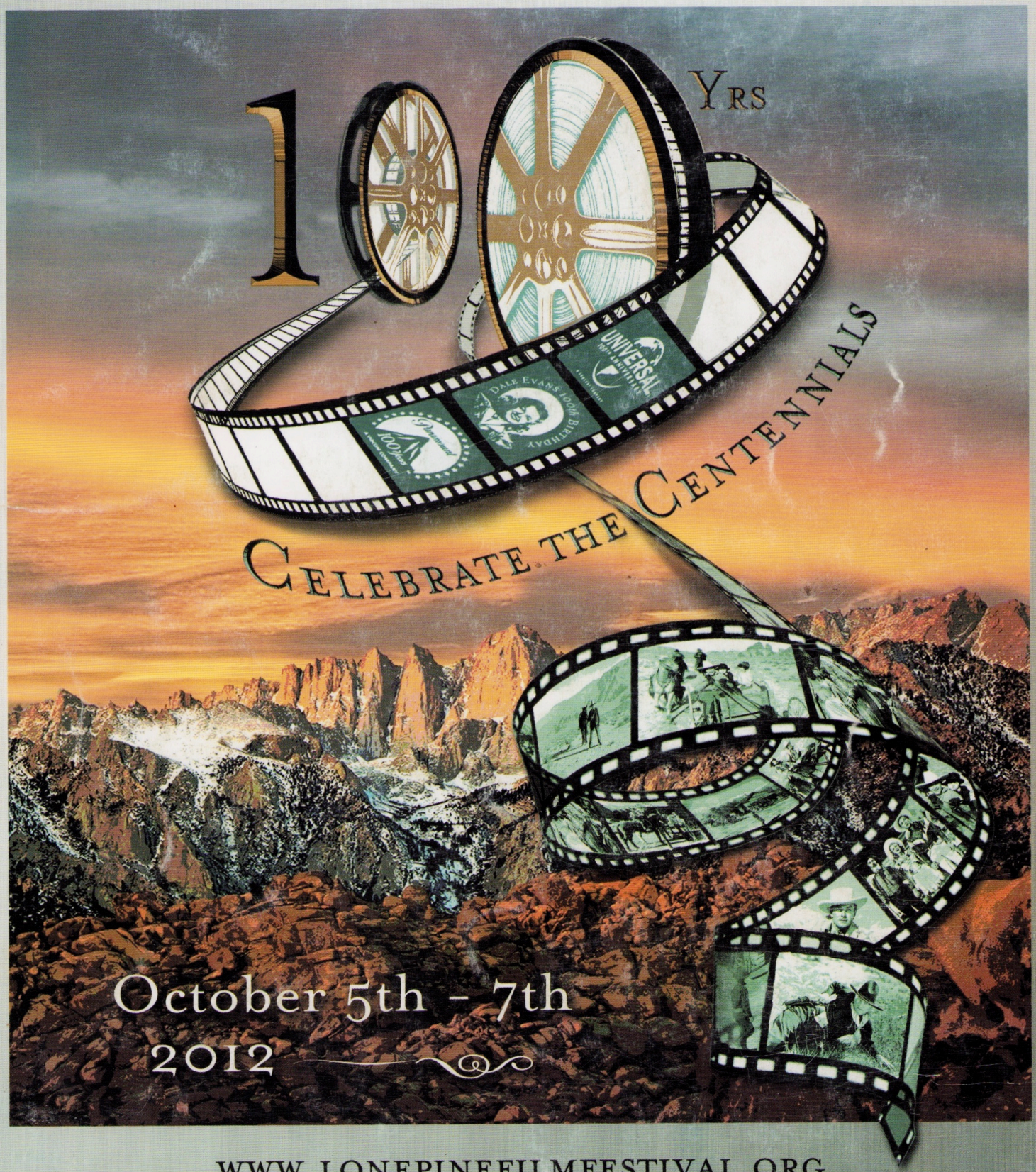
23rd Lone Pine Film Festival



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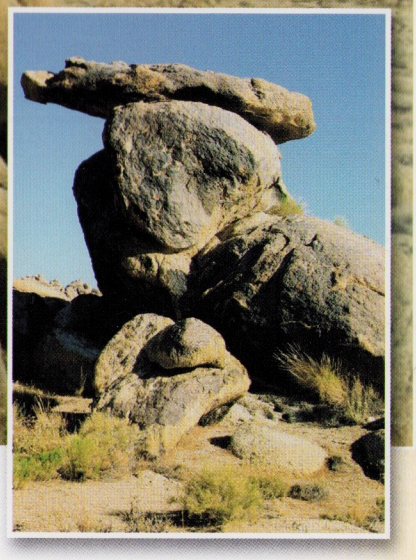

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Special thanks to:

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Thank you, Bob Sigman, for being an inspiration and a motivating force.

IT WAS AN HONOR TO HOLD THE REINS THIS YEAR!

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This year's program cover artwork, also used on the Lone Pine Film Festival T-shirt and poster, was created by Judyth Greenburgh, originally from Britain and now a resident of nearby Darwin. She currently works in the Lone Pine Film History Museum's Art Department, and is dedicated to helping celebrate how the beauty of this area inspires creativity.

Judyth is an international art director, and has worked on everything from global advertising campaigns to local non-profit causes.

To learn more, visit www.jgreenburgh.com and www.12frames.com.

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2012 keepsake your key to Festival savings

Annual Souvenir Button allows red-carpet access to various events

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File photos

The Lone Pine Museum of Film History, featuring 10,000 square feet of exhibits, an 85-seat movie theater and gift shop, hosts various events throughout the year related to film and filming in the area. One such event was a private screening of spaghetti Westerns for the cast and crew of Quentin Tarantino's "Django Unchained" last winter. Tarantino (shown above right at the museum with the stars of his film) fell in love with Lone Pine while filming there, and has since donated some exhibits from "Django" to the museum.

Preserving a cinematic legacy

Lone Pine's labor of love showcases and archives Western film heritage

The Lone Pine Museum of Film History is dedicated to preserving the diverse movie history of California's Eastern Sierra, including Lone Pine, Death Valley and points north.

Located on U.S. 395 on the south end of town, the museum's 10,000 square feet of exhibits, an 85-seat movie theater and gift shop offer visitors a unique experience helping to document and interpret the cultural heritage of America's cinematic history through film programs, artifact preservation and exhibits.

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The community's ambitious plans were realized in 2006 with cooperation and support of the people of Lone Pine, the local business community and the generous financial support of Beverly and Jim Rogers of Intermountain West Communications Company.

Upon completion of the facility, Mr. Rogers contributed many items from his personal collection for display, including vintage cars, silver saddles and other valuable film treasures. Also on exhibit are hats and guns from many Western stars, costumes from "The Shootist" (John Wayne's last film) and a coat that Errol Flynn wore in "Kim."

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William Shatner, Kevin Bacon and Robert Downey, Jr. have all filmed in the shadow of Mount Whitney, the highest summit in the contiguous United States, in such films as "Star Trek," "Tremors" and "Ironman."

Come visit and enjoy a very unique film experience … and join us each Columbus Day weekend for our annual Lone Pine Film Festival honoring the heroes and heroines of the Silver Screen. Mingle with celebrity guests, visit the movie sites with the "back lot tours;" enjoy classic-film screenings, a concert featuring the best of America's Western talent, a Sunday Cowboy Church service; and close the weekend with an old-fashioned "Main Street parade" and Sunday evening's campfire roundup in the park.

All of this, on location in Lone Pine, "Where the Real West becomes the Reel West!"

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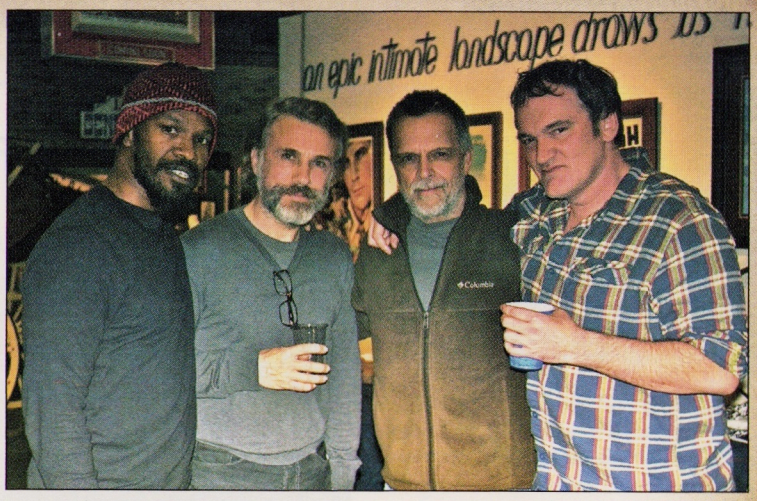

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In three-part harmony

Delivering the sounds of the West is a family affair for Sons of the San Joaquin

The band that Roy Rogers once called "the only singing group alive who I feel sound like the original Sons of the Pioneers" will be filling Lone Pine's High School Auditorium with some of the best traditional Western music around.

Acclaimed for both their traditional sound and original compositions, the Sons of San Joaquin will be performing two concerts for Film Festival fans: at 6:30 and 9 p.m. Saturday. Tickets are $30 per person for either concert. Famed Cowboy Poet Larry Maurice will serve as master of ceremonies.

The Sons of the San Joaquin are a self-proclaimed "Western family band" comprised of brothers Jack and Joe Hannah and Joe's son, Lon Hannah.

Their sound first took shape in the foothills of the Sierra Nevada, where the Hannah family had moved from Depression-era Missouri. "There were some prominent cattle ranches there," says Jack, "and that's where our romance with cowboys began. Our dad became a fan of the Sons of the Pioneers back in the 1930s, and he'd sing a lot of those songs. We learned our first ones from him, and became great fans of theirs, too."

Photo courtesy Lone Pine Film Festival

Raised among the cattle ranches of the Sierra Nevada foothills, on a diet of traditional country music, the Sons of the San Joaquin have a sound that's as reverent as it is authentic. They'll be performing in the High School Auditorium twice on Saturday night of the Festival.

A lifetime of family singing combined with their true love of cowboy music and way of life – all the Hannahs are horsemen – set the stage for what has become a successful career for the trio.

They began performing together in 1987 at a birthday party for Lon's grandfather, and in 2006 were inducted into the Western Music Association Hall of Fame. Several of their albums – they have more than a dozen – have been given awards by the National Cowboy and Western Heritage Museum.

The album "Gospel Trails" features some of the Hannnahs' favorite hymns. One of the selections, "In the Sweet By and By," features a special appearance by Dale Evans Rogers as lead vocalist.

Their repertoire includes arrangements for an evening of Western music and symphony orchestra. Television appearances include the "Grand Ole Opry," "Austin City Limits," "Nashville Now," "American Music Shop," "Prime-Time Country" and "Old Time Country Music."

The upbeat, airtight, three-part family harmonies of the Sons of the San Joaquin are also being heard in a lot more places these days. Their sound has carried Joe, Jack and Lon from church and community gatherings to places like Switzerland, where traditional cowboy music is even more revered than modern country music. In the Arabian Peninsula they found enthusiastic receptions from people who regard their own traditions to be a close parallel to our cowboy heritage.

Here at home, their widespread acceptance is an indication of the rich durability of the music and the quality presentation of Jack Hannah's highly respected original cowboy material. Cowboy poet Waddie Mitchell refers to Jack Hannah as "one of the very best cowboy songwriters."

Of course, family is the key word for the Sons of the San Joaquin. Joe and Carol, Jack and Linda, and Lon and Susan consider anyone who has ever picked up a rope, watched an old Western or hummed a cowboy tune to be part of their family.

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LIVE BAND Saturday, October 6, 2012 ... American Made

Lights, camera, action!

Revered stunt actors return to share tales from storied careers

Exclusive, behind-the-scenes stories are in store for Film Festival attendees this year when two of Hollywood's most respected stunt actors/coordinators hold what is guaranteed to be an insightful discussion in the Film History Museum Theater.

Loren Janes and Diamond Farnsworth, longtime Festival friends and popular guests over the years, will be discussing their experiences doubling for the stars and making death-defying acts seem easy. The discussion takes place from 3-4 p.m. on Saturday.

Janes is expected to share stories about his time spent in the Lone Pine area during the filming of 1962's "How the West Was Won." It is Janes who was captured on film for one of the movie's most famous action sequences: a wounded man falling from a moving train onto a giant cactus.

"I had to leap off a train going 30 mph, hit a cactus and tumble down a rocky hill. A cactus is like a telephone pole. Hitting it dead-on would have sent me back under the train. So I had to figure out the right angle to hit the thing," Janes said in an interview that appeared on jazzwax.com.

During his five-decade career, Janes has performed stunts or served as stunt coordinator for hundreds of movies and even more television episodes. He's perhaps best known for serving as Steve McQueen's stunt double for more than two decades. He's also doubled for Paul Newman and Jack Nicholson.

Some of the more notable films for which Janes performed stunts include "The Ten Commandments" (1956), "Spartacus" (1960), "The Magnificent Seven" (1960), "The Dirty Dozen" (1967), "Planet of the Apes" (1968), "The Towering Inferno" (1974), "Blazing Saddles" (1974), "Escape from New York" (1981), "Beverly Hills Cop" (1984), "Back to the Future" (1985), "¡Three Amigos!" (1986), "The Abyss" (1989), "In the Line of Fire" (1993), "Casino" (1995), "Wild Wild West" (2001) and "Spider Man" (2002).

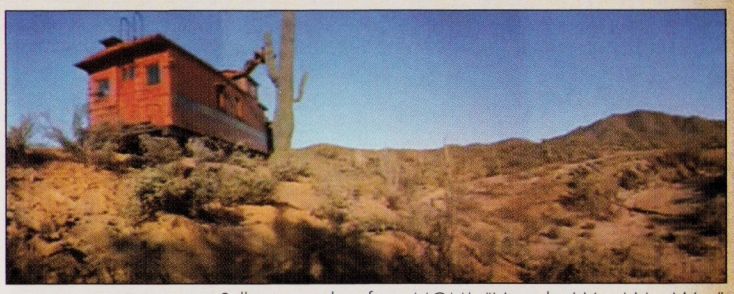
Farnsworth has built a similar reputation and resume during his own four-decade career. On Saturday of the Festival, he'll share stories from his many years working as both a stunt actor and stunt coordinator for the movies and television.

Farnsworth has been the stunt coordinator for popular TV series "NCIS" since its premier in 2003; he also oversaw stunts on "JAG" for the duration of the series, 1995-2005, and for "Quantum Leap" from 1989-1991.

On the big screen, he's been stunt coordinator for such major motion pictures as "Rambo: First Blood Part II" (1985), "The Big Easy" (1986), "No Way Out" (1987) and "The Dead Pool" (1988).

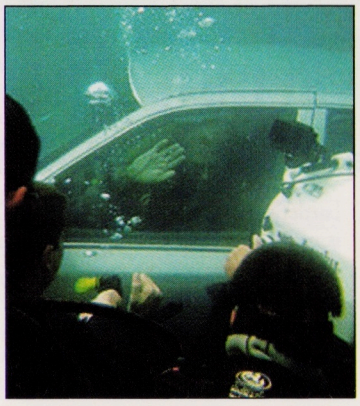
Farnsworth has performed stunts for notable films like "First Blood" (1982), "Ghostbusters" (1984), "The Terminator" (1984), "Pale Rider" (1985), "Fletch Lives" (1989), "Weekend at Bernie's" (1989), "A Perfect World" (1993), "The Fugitive" (1993), "The Usual Suspects" (1995) and "Batman Forever" (2005).

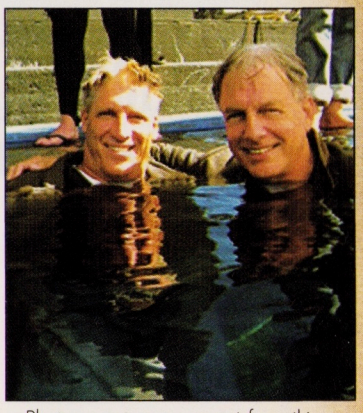
The son of late actor and stuntman Richard Farnsworth, Diamond is also the father of up-and-coming stunt actor Courtney Farnsworth, who appeared alongside her dad at the 2011 Festival.



Still image taken from MGM's "How the West Was Won"

Loren Janes has performed stunts in hundreds of movies and doubled for Steve McQueen in some of his best work, but Janes' leap from the moving train during the robbery scene of "How the West Was Won" is still considered one of his most daring and impressive contributions to the cinematic canon.





Photos courtesy www.ncisfanwiki.com

Throughout his 40-plus-year career, Diamond Farnsworth has doubled for everybody from Sylvester Stallone in "Rambo" to Mark Harmon on "NCIS" (above right), for which Farnsworth has served as stunt coordinator since 2003. Farnsworth was nominated for an Emmy in 2008 for his work on the episode titled "Requiem," for the stunt in which Harmon's character is trapped in a submerged vehicle (above left).

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Photo courtesy Inyo Film Commission

Director Clarence Badger is seen a few seats away from Roscoe Fatty Arbuckle at a July 4, 1915 barbecue hosted by Keystone Studios head Mack Sennett. This photo lends credence to the theory that the two men were in close contact during their years at Keystone together and that Badger probably shared his enthusiasm for Lone Pine with Arbuckle, who came on location five years later for the first Paramount movie to film there.

Looking back at early Universal and Paramount productions

Studios celebrating centennials first came to Lone Pine in 1920

By Chris Langley

The history of Hollywood studios is complex with name changes, personnel changes, power struggles, conglomerates, partnerships and dissolutions littering the battlefield through the early years. It is really remarkable with the financial carnage that plagues most studios that Universal and Paramount have survived for 100 years.

In Lone Pine, Death Valley and the Eastern Sierra we take a very narrow focus and look at how, why and when both studios came on locations here. The first movie we know of that shot in Lone Pine was a Paramount film, "The Round-Up" starring Roscoe Fatty Arbuckle. The first Paramount personnel arrived in September, but filming didn't really start until the early days of January 1920. The first Universal film in the area was "Hell's Crater," which shot in Death Valley in 1918. We will return to the film stories of Universal and Paramount in our area in the

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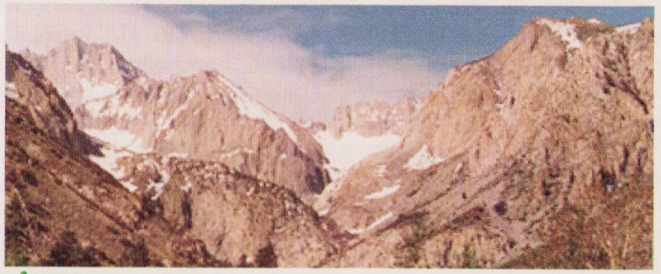

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1920s in a moment.

But first, how did the two studios come into being, and to extend, how did they develop their filmmaker personalities, each best known for certain kinds of films?

Universal Studios is Formed

Universal was founded by Carl Laemmle and took on the characteristic of a family owned business because Laemmle practiced nepotism. He had a large family and there was almost a place for any relative. Laemmle immigrated to the United States from Germany and settled in Oshkosh, Wisc. where he established himself in a clothing business. But when travelling on a buying trip and seeing a nickelodeon in Chicago in 1905, he realized the potential money to be made with this new invention, the motion picture. He quickly sold his dry goods store and bought several nickelodeons. These were days of the "trust" where Edison and several film studios attempted to control all filmmaking and distribution. They formed the Motion Picture Trust in 1908 using Edison's patents on cameras and projectors.

Laemmle and others began to oppose the monopolistic practice by making their own films for showing in their theaters, thus escaping the fees imposed by the Trust. So in 1909 Laemmle started the Yankee Film Company with partners Abe and Julius Stern. The company quickly became the Independent Moving Pictures Company, or IMP. He broke with Edison and Biograph's tradition of never naming the actors in credits and publicity and managed to get Florence Lawrence away from Biograph; in 1920 she changed from "The Biograph Girl" to "The IMPO Girl." The star system was born and the trust was weakened. Quickly other stars wanted to escape anonymity and get rightful credit with the public for their pioneering screen work.

Photo courtesy Inyo Film Commission

Director Clarence Badger (sitting with cap on) shown directing his film "The Golden Princess" in 1925 in the Rock Creek area. It was probably the first time Badger actually got to film in his favorite area outside Los Angeles, the Owens Valley. Badger probably spoke of what a great location it was to his friends at Keystone 10 years before.

The Universal Film Manufacturing Company was founded on April 30, 1912 and it had several partners who Laemmle eventually bought out. Two of them were New Yorkers Charles Baumann and Adam Kessel who would go on to form Keystone Studios with Mack Sennett who was fresh from the comedy unit at Biograph.

While Laemmle wanted exhibitors to buy from him rather than the Motion Picture Manufacturing Company (Edison, Biograph plus other studios: Kalem, Lubin, Selig, Essanay, Vitagraph, Pathe Freres and Melies), he wanted and needed to produce a film to show he could. That film turned out to be "Hiawatha." Laemmle could not afford to travel to Minnesota to film at the Minnehaha films, so from New York he travelled to New Jersey at Fort Lee. The film cost $1,500 to make, and thus began Universal going on location to film, a practice that greatly benefitted Lone Pine later on.

Laemmle believed in the primacy of the script (or at this time, scenarios written in short story form) and he created a contest. Bernard F. Dick, in "City of Dreams: the Making and Remaking of Universal Studios," writes, "His criteria was simple: minimal intertitles, no murder or suicide, no plagiarism, no convoluted narratives requiring elaborate productions: in short 'good, clean definite plots.'" Carl Laemmle was on his way with the success of "Hiawatha."

Universal was formed by combining IMP, the Powers Motion Picture Company, Rex, Champion, Nestor and New York Motion Picture Company. Fancy names, perhaps, but they were all run by businessmen. During the next few years, companies that joined Universal included Victor, Sterling, Joker and Itala. Champion and New York Motion Picture left. By the way, Clarence Badger began his career in film by writing for Universal Joker starting in 1913 with a scenario titled, "The Tender Hearted Sheriff."

Nestor gave Carl Laemmle a foothold in California since their "studio" was there but it wasn't much more than a former tavern on Sunset Boulevard. Laemmle was a visionary and in 1913 he bought the Taylor Ranch in the San Fernando Valley, some 230 acres north of the Cahuenga Pass and the site of a chicken ranch. He imagined a city for filmmaking there like the one director Thomas Ince had in Pacific Palisades that was called Inceville. Ground was broken on his dream in 1914 and by the March 15, 1915 grand opening, already 50 films had been made at Universal City, under very primitive circumstances. From almost the beginning, Laemmle invited fans to come in to tour and enjoy the art ▶

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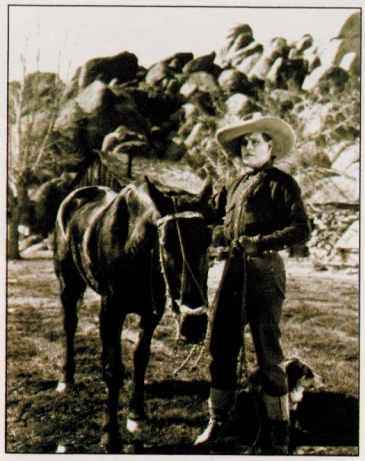

Above: Jack Hoxie rides in the Alabama Hills with Lone Pine Peak in the background in one of his Universal westerns. Right: Hoxie is seen in a grassy area (perhaps Hidden Valley Ranch) in his film "The White Outlaw" (1925), a film once thought lost but which was recovered and shown at the Film Festival a few years ago.

Photos courtesy Inyo Film Commission

Photo courtesy Inyo Film Commission

Jack Hoxie looks out at some outlaws riding by in the Alabamas in his picture "Back Trails" (1924), one of his few silents that are now available on DVD. Hoxie loved coming on location to the Lone Pine area, so much so that he did so for Universal Pictures at least 12 times before 1930.

and craft of making movies, a practice that has been raised to an art with Universal Studios today in the same spot, just now in the middle of an intensely urban setting.

Bob Birchard, a long-time friend of Lone Pine and noted film historian, captures the wonderful story of Universal City in his Arcadia Images of America book, "Early Universal City," and I refer any intrepid film fan to this work. It is a story told in great pictures. Birchard does write, "For much of its early history, Universal was regarded as the 'least among equals' of the powerful Hollywood studios. Unlike MGM, Paramount and Fox, Universal did not own extensive theater circuits, nor did its talent roster include many first-rank stars or directors … The studio was ridiculed as a hotbed of nepotism … prompting poet Ogden Nash to quip, 'Uncle Carl Laemmle/ had a very large faemmle.'"

Paramount Pictures Gets Started

We turn now to another of these powerful studios celebrating its centennial this year: Paramount. It traces its history back to the founding of the Famous Players Film Company in May of 1912. Adolph Zukor had emigrated from Hungary and invested early in a series of nickelodeons, which appealed mainly to working-class immigrants. He planned with business partners to make and offer feature-length films that would appeal to the middle class by using theatrical actors of the time: "Famous Players in Famous Plays." By mid-1913, Famous Players had completed five films and Zukor was an established filmmaker in California.

Also at the same time, Jesse L. Lasky opened his Lasky Feature Show Company with money borrowed from his brother-in-law, Samuel Goldfish, who would later change his name to Goldwyn. Lasky hired a stage director named Cecil B. DeMille who made his first feature film, "The Squaw Man," in Hollywood near Los Angeles.

Beginning in 1914, Lasky and Famous Players began releasing their films through a start-up company called Paramount Pictures Corporation. Paramount had been organized earlier that year by a Utah-based theater owner named W.W. Hodkinson. He and Hobart Bosworth, a producer-director-actor, had started on a series of movies based on Jack London works. Paramount was nation-wide reversing the practice of selling films state by state.

Being the accomplished and aggressive businessman that he was, Zukor approached both Lasky and Hodlinson to create a merger. On Sept. 28, 1916 he was successful and Famous Players, the Lasky Company and Paramount became Famous Players-Lasky Company. Lasky and his partners, Goldwyn and DeMille, were in charge of productions. Soon this company was very successful and came to dominate the industry with its Paramount Pictures. Two things worked for Zukor, really the driving force in the rise of the company: championing the "star system" and using "block-booking."

Some of Paramount's stars were Mary Pickford, Douglas Fairbanks, Gloria Swanson and Rudolph

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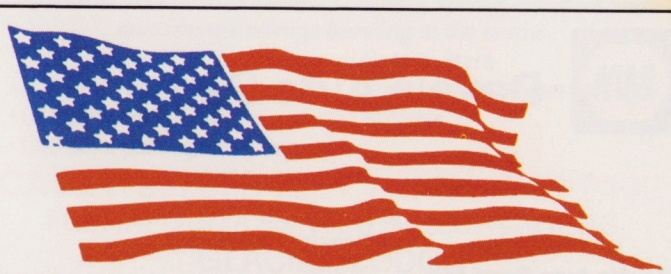

LONE PINE FEED AND SUPPLY
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Photos courtesy Inyo Film Commission

Left: Roscoe Fatty Arbuckle is seen filming a scene from his Paramount hit, "The Round-Up," on Lone Pine's Main Street in January of 1920. Sitting is director George Melford. Clarence Badger may have convinced Arbuckle to come on location to Lone Pine while both worked at Keystone. Right: The girl by his shoulder, the guy under his arm, Jack Hoxie considers his options in "The White Outlaw" (1925), a story about close buddies from the army.

Valentino, to name just a few of the best-remembered stars today. Block-booking simply meant if a theater wanted a certain star's films, they had to agree to purchase all of the Paramount pictures for the year, without being able to pick and choose better films over weaker films. Two things started to happen. The company practiced name musical chairs, changing its name for various business reasons to Paramount-Famous Lasky in 1927 to Paramount-Publix Theatres Corporation.

Second, Zukor shed partners like a snake sheds its skins. The Frohman brothers, Hodlinson and Goldwyn, were already out by 1917, and Lasky finally left in 1932.

Hollywood Comes to Lone Pine

Now I wish to suggest a connection between Paramount and Lone Pine. Undoubtedly a few people in Hollywood knew of Lone Pine and the general area around it. A few brave companies had come to Death Valley. In 1909, a crew shot what amounted to a promotional film for the Tonopah and Tidewater Railroad, filmed along the railroad line in the valley. Again in 1915 there was a promotional film done for Southern Pacific in the Owens Valley to promote train travel. Universal was in Death Valley in 1918 filming a movie called "Hell's Crater."

The next film from either studio working locally was "The Round-Up" starring Roscoe Fatty Arbuckle. We consider it the first Lone Pine film. They started filming in and around Lone Pine in January of 1920. We can speculate on how they might have come to Lone Pine. Clarence Badger, born in San Francisco and educated in Boston, had a photoengraving business back in his home city when the great earthquake and fire happened in 1906. He lost everything and moved to Los Angeles. There he was involved in journalistic pursuits. His early career included editorial work on the *Youth's Companion* and *Pacific Coast* newspapers, freelance work and then scenario work for Lubin, Universal and Keystone, where he became a full-fledged director. He was active at Keystone from 1915 to 1917, but their slapstick style was not a comfortable match for Badger and he moved on to Goldwyn.

Fatty Arbuckle was at Keystone and there became a very famous star. However, he was never asked to star in any feature films and made only one or two reelers. The films were frequently directed by Henry Lehman, but Arbuckle felt that Mack Sennett, head of Keystone, never thought him funny. Arbuckle formed a partnership with Joseph M. Schenck called Comique. The success of this caused Paramount to ask Arbuckle to star in his first feature film, "The Round-Up," in Lone Pine.

Undoubtedly Arbuckle and Badger knew each other at Keystone. For instance, there is a photo of a barbecue, probably July 4, 1915, that has them near each other. In 1917 Badger bought his first piece of property in Lone Pine. He was very enthusiastic about the desert. After Badger's film with Will Rogers had wrapped, Badger left town without telling anyone, taking his next script with Madge Kennedy with him. He wrote many years later, "I motored out into the solitudes of the Mojave Desert … Camping at last in a picturesque old ghost town, I read the script. My heart sank. Never had I been handed such trash!"

Upon returning to the studio, Mr. Goldfish (now Goldwyn), after fuming about his "disappearance," told Badger that he had been relieved of the Kennedy film. He ordered him to go talk to Rogers to find out what he would be doing next. He would end up making 14 more pictures with Will Rogers, and the two became very good friends. In the meantime, Badger built his lodge, now known as the Cuffe Ranch in Lone Pine, and had many famous Hollywood stars as visitors.

Badger got divorced, sold his ranch to Lesley Cuffe, his camera technician, and moved permanently to Australia where he helped establish that film industry before retiring. From there he wrote a letter to the new owner, "And now, Mrs. Cuffe, while I entertained many visiting guests of many different pursuits at your ranch during the earlier years … I thought that perhaps you might like to know and be interested in the names of a few of them and who were particularly known in the film world at the time." The list included: "Will Rogers, '(a very dear friend)'; Blanche Sweet and her husband, the famous director, Marshall Neilan. Madame Elinor Glyn. Clara Bow. Leatrice Joy. Ben Lion (sic) and Bebe Daniels. Mervyn Leroy. Phyllis Haver. Bessie Love. Pat O'Brien. Claire Trevor. Joan Blondell. John Boles."

I propose that it is very possible that Badger communicated to Arbuckle and others about the great locations that Lone Pine presented. Eventually Clarence Badger would be directing for Paramount in our area, but before that he made a set of films for Universal in 1922, starring Marie Prevost. So Badger may actually have had a role in Universal coming on locations to Lone Pine as well. Jack Hoxie made his and Universal's first film locally ▶

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Photo courtesy Inyo Film Commission

Left: A long shot from "The White Outlaw" starring Jack Hoxie captures the glorious landscapes of Lone Pine, why so many early films made their way up to Lone Pine. Right: Another Hoxie oater has the hero holding his dog and a fugitive foundling played by Baby Montague in the 1927 film "The Rambling Ranger."

the next year. It was called "Men in the Raw" (1923). We know that Badger was very enthusiastic about the area and promoted it to friends like a one-man Chamber of Commerce. (Note: Recent information suggests there may have been a Universal picture working in Independence in 1919 called "The Weaker Vessel," directed by Paul Powell. Powell would direct Mary Pickford there in "Pollyanna" in the fall of 1919, but for Pickford's own producing company, with distribution by United Artists. Since Badger had actually been writing for a Universal unit called Joker in 1914, this does not invalidate his involvement connecting him with Universal coming on location to the area for the first time.)

Jack Hoxie eventually made at least 12 films locally for Universal before 1930. Hoot Gibson made five films here before 1930. Fred Humes also made five films and Ted Wells, two. Ken Maynard, Pete Morrison, Fred Gilman and William Desmond all brought Universal units to town in that first decade. Paramount returned after "The Round-Up" in 1925 with a Clarence Badger-directed film called "The Golden Princess." It starred Betty Bronson, but they shot in the Rock Creek area outside of Bishop, only using Badger's Ranch as a headquarters. Cuffe's photo album, now part of the Museum's collection, shows them working there. Next was "The Enchanted Hill" starring Jack Holt in 1926 and then "Swiss Movements" (1927), a comedy short starring Jimmie Adams.

In Death Valley, Paramount had "Wanderer of the Wasteland" (1923), "The Air Mail" (1925) and "The Waterhole" (1928). In the Eastern Sierra region they had "The Call of the North" (1922); "The Border Legion" (1924) around Bishop; and "The Thundering Herd" (1925) around Mammoth. Footage from that film was used in the 1933 version, which shot in Lone Pine with some of the same cast.

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Joey Dillon aims to entertain

World champion gunslinger bringing Old West flair to Film Festival

Joey "Rocketshoes" Dillon, world champion gunslinger and Hollywood gun coach to the stars, will be a special guest at the 2012 Lone Pine Film Festival.

A master in the art of trick gunspinning and quick draws, Dillon will perform his popular one-man interactive show on three separate occasions for Festival fans: at 10:15 a.m. and 1 p.m. Saturday and 10:15 a.m. Sunday, in the High School Quad.

Dillon blends his constant gun twirling and juggling with fascinating bits of Western history and lots of humor, along with some audience participation. It is a truly unique variety show that is engaging even for those who are not passionate about the Old West or guns.

Tickets are $5 and must be purchased in advance at the Ticket Office (admission is free with Festival Button).

Dillon is known as more than just a showman; he's also an actor, a history expert, a weapons coach for actors, an on-set armorer, a gunsmith, a fabricator and a singer-songwriter

He has won the World Championships of Gunspinning three times and has turned that into a living made by the gun. This has led to numerous film and TV credits as an actor or on-screen expert. Acting has always been the end all, and Dillon's cowboy experience, stand-up comedy background, acting study and creativeness have led him through many acting doors.

He has appeared on the History Channel, Discovery Channel, "Deadliest Warrior" and the Military Channel. Dillon also recently appeared in two films due out later this year, "Looper" and "Gangster Squad."

He also gets called on to teach actors the art of gunspinning, quick draws, roping, tomahawks and other weapons. Besides that, he customizes guns and props to the studio's or production's needs. The recent Warner Bros. "Jonah Hex" and Cirque Du Soleil's Las Vegas show "Viva Elvis" both feature his work with customizing six guns and/or teaching.

"Rocketshoes! … he's the fastest thing I've ever seen, but he's humble … he has no attitude, and we got along brilliantly," said actor Josh Brolin, after training with Dillon for "Jonah Hex."

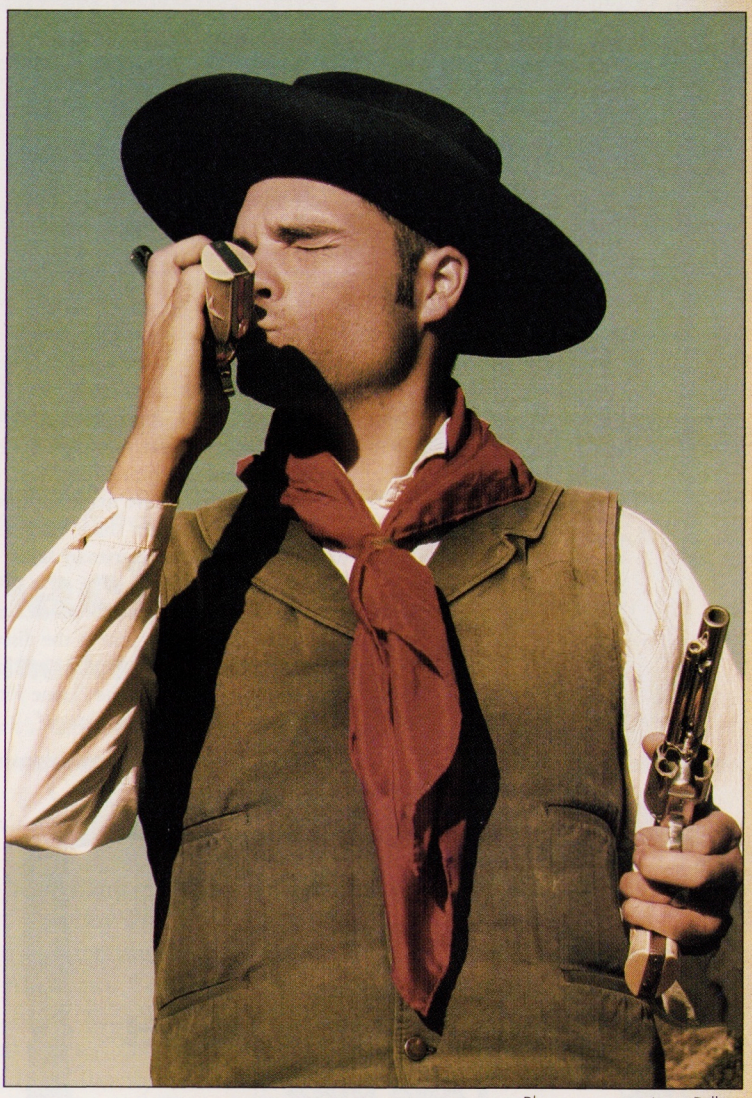

Photo courtesy Joey Dillon

During his one-man shows, Joey Dillon blends constant gun twirling and juggling with fascinating bits of Western history and lots of humor, along with some audience participation. Dillon is also an actor and sought-after coach and consultant for movie productions.

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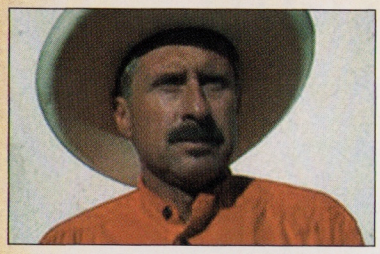
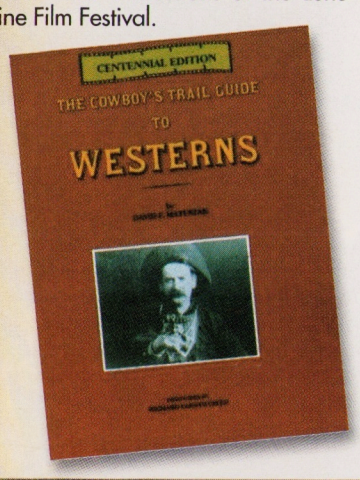


Photos courtesy Lone Pine Film Festival

This year will mark the 10th time that David Matuszak, author of "The Cowboy's Trail Guide to Westerns," hosts one of his popular Top 10 list round table discussions at the Lone Pine Film Festival.



Film favorites

Fans invited to help choose Top 10 Western Theme Songs

Film fans will be able to join in on "Top 10 List" selections at the Festival for the 10th year when David Matuszak, author of "The Cowboy's Trail Guide to Westerns," returns to moderate an audience discussion about a new subject related to Western filmmaking.

Each year, Western movie fans gather to discuss and select a list of their Top 10 favorites in various Western categories. The lists are immortalized by being placed on the Film History Museum's Top 10 list display.

On Saturday during the Festival, Matuszak will host a "Round Table Discussion" at the Museum from 9-10:30 a.m. regarding the best Western movie theme songs of all time. Enjoy the discussion regarding the essential elements of America's only true art form – Western filmmaking. Discuss how the Western bridges the gap between the myth of the West and the spirit of the West. Explore the contributions that Westerns have made to American culture.

Matuszak will again share his extensive pioneer adventures and display frontiersman skills, experiences and Old West gear and artifacts.

Compare your favorite Western movie theme songs with Matuszak's Top 10 list. Join in the discussion or sit back and enjoy the conversation of both working and armchair cowboys alike as they select the "Lone Pine Film Festival's Top 10 Western Movie Theme Songs."

Image courtesy MGM Studios

The theme for Sergio Leone's iconic spaghetti Western "The Good, the Bad and the Ugly," composed by Ennio Morricone, is widely recognized as one of the best Western theme songs of all time. Festival guests will join author Dave Matuszak in choosing their Top 10.

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MOTEL
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Photos by Darcy Ellis

Lone Pine's Statham Hall will once again host celebrities, artists, authors, a quilt show and more during the Film Festival. The popular destination spot will also serve as a shuttle bus stop. Hours of operation are 10 a.m.-4 p.m. each day of the Festival.

Statham Hall back in action

Fans and collectors find bustling marketplace at popular venue

Statham Hall, a past popular Festival destination, will be back in action this year as a major venue for the stars to sign autographs, authors to sell their books, artists to show their art and quilters to show off their amazing textiles.

Film Festival souvenirs and other cinematic-themed keepsakes can be found here.

The quilt show will be staged with a colorful display of incredibly beautiful and award-winning quilts. Experienced quilters will be present to demonstrate how quilts are made now as compared to "the good ole days" of the past. The award-winning "Oregon Grapes" quilt, on display at the museum before the Festival and at Statham Hall during the Festival, will be raffled off during Sunday's Closing Campfire as a fundraiser for the Film Museum Acquisition Fund.

Authors scheduled to be on hand include: Cheryl Rogers-Barnett, "Cowboy Princess: Life with My Parents Roy Rogers and Dale Evans" and "The All-American Cowboy Grill: Sizzlin' Recipes from the World's Greatest Cowboys;" Vern Estes, "The Lone Pine Film Festival: The First Twenty Years 1990-2009;" David Matuszak, "The Cowboy's Trail Guide to Westerns;" Judith Lee Butler, "Nevada Belle & the Forgotten Women of the West;" and Mark Bedor, "Great Ranches of Today's Wild West."

The Lone Pine Film History Museum will host a table selling this year's T-shirts and belt buckles (and those from past years), books, collectibles, DVDs, CDs and gift items from the Museum Store collection.

Of course, a number of the stars appearing at this year's Festival will be at Statham Hall to sign autographs, sell their books and autographed photos, and visit with festival-goers.

Statham Hall will be open 10 a.m.-4 p.m., Friday, Saturday and Sunday and will be one of the stops of the Festival shuttle bus.

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The Good, The Bad & The Daring

2012 guests: Princess of the Plains, stuntmen, a favorite celluloid villain and 3 child stars now all grown up

1 ED FAULKNER

One of our favorite "bad guys," who is really a good guy, is Ed Faulkner. The very first time here in Lone Pine, he went on location for a "Have Gun, Will Travel" episode called "The Road to Wickenburg." He worked with John Wayne in six films, including "The Green Berets," "The Undefeated," "Chisum" and "Rio Lobo." He has numerous television credits, including several Western series: "Rawhide," "Gunsmoke," "Laramie," "Iron Horse" and "The Virginian."

The Festival is very happy to have him back in Lone Pine.

2 DIAMOND FARNSWORTH

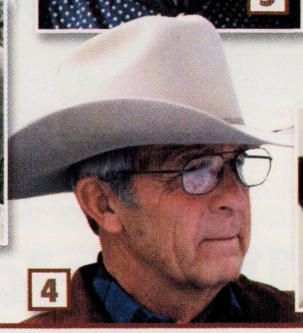
An accomplished stuntman, Diamond Farnsworth is also an active and Emmy-nominated stunt coordinator. He currently coordinates the stunts for the hit show, "NCIS," and before that worked on "JAG" and "Quantum Leap." Diamond is the son of famous stuntman and actor Richard Farnsworth and began his stunt career in 1968. He has been serving as a stunt coordinator since 1980.

3 JOHNNY CRAWFORD

By the spring of 1958, a young Johnny Crawford had performed 14 demanding roles in live teleplays for NBC's Matinee Theatre, appeared on CBS' sitcom "Mr. Adams and Eve," and made three pilots for a series. The third pilot, which was made as an episode of Dick Powell's "Zane Grey Theater," was picked up by ABC. The first season of "The Rifleman" began filming in July 1958. The four-star series aired until 1963.

Crawford was nominated for an Emmy Award at the age of 13 for his role on "The Rifleman" as Mark McCain, the son of Lucas McCain, played by Chuck Connors. During this time, Crawford had wide popularity with American teenagers and a recording career that generated five Top 40 hits, including the single "Cindy's Birthday," which peaked at no. 8 on Billboard's Top 40 in 1962. His other hits included "Rumors" (no. 12, 1962), "Your Nose is Gonna Grow" (no. 14, 1962) and "Proud" (no. 29, 1963).

"The Rifleman's" five seasons were marked by a remarkable on-screen chemistry between Connors and Crawford in the depiction of their father-son relationship. The two actors remained close friends right up until Connors' death on Nov. 10, 1992. Crawford gave a eulogy at his memorial.



4 LOREN JANES

Loren Janes again joins the Lone Pine Film Festival to share his experiences and insights concerning stunt work, such as filming "How the West Was Won" in the Alabama Hills. He also worked with Steve McQueen as his longtime stunt double, including on the locally filmed "Nevada Smith."

Loren has attended every Festival and serves an active role as a board member for the Lone Pine Film History Museum. He also shot "Behind the Action," candid footage on many of the films he appeared in, and brings extra insight to his audiences of the making of action pictures.

5 LARRY MAURICE

Lone Pine's favorite Cowboy Poet and Master of Ceremonies, Larry Maurice has spent the last 20 years as a cowboy, horse wrangler and packer in the Eastern Sierra and the high deserts of Nevada. You're as likely to find him leading a string of mules into the backcountry, on a horse drive in the Owens Valley of California, or working with longhorn cattle in Virginia City, Nev., as you are entertaining audiences around the country.

Maurice has been honored with the "Lifetime Achievement in Cowboy Poetry Award" from the prestigious National Cowboy Symposium in Lubbock, Texas. In July of 2000, he received the Academy of Western Artists coveted "Will Rogers Cowboy Award" for Cowboy Poet of the Year. In 1996, 1998 and 2000, his CDs were nominated for "Album of the Year" by the Academy of Western Artists.

From the Thursday Night Museum Gala, to the closing campfire in the park on Sunday, Maurice will keep things moving along for the 2012 Film Festival. (Larry Maurice's appearances are supported by Poets & Writers, Inc. through a grant received from The James Irvine Foundation.)

6 PEGGY STEWART

One of our favorite stars during the heyday of the B-Western and serials, and now back in Lone Pine, is the Princess of the Plains Peggy Stewart. Besides her work in many Westerns, Peggy starred in two important Lone Pine films – each starring one the great singing cowboys: "Trail to San Antone" with Gene Autry and "Utah" (a spectacular musical Western made locally) with Roy Rogers and Dale Evans.

To help tell Lone Pine's story, she has donated her boots to the Lone Pine Film History Museum, where they are now on display. Peggy also serves on the Museum Board of Directors.

7 ROBERT CRAWFORD, JR.

Robert Crawford, Jr. was a child actor best known for playing Andy on the TV Western series "Laramie" (1959). He was nominated for an Emmy Award in 1959 for the "Playhouse 90" (1956) episode "Child of Our Time" the same year his kid brother Johnny Crawford was Emmy-nominated for playing Chuck Connors' son Mark in "The Rifleman" (1958). Crawford, who was also billed as "Bobby Crawford," lost to legend Fred Astaire and was up against two other legends, Mickey Rooney and Paul Muni, and the actor's actors, Christopher Plummer and Rod Steiger.

Although he acted into his mid-20s, his performing career was over by the age of 24. An association with the director George Roy Hill (his father Robert Crawford edited "Butch Cassidy and the Sundance Kid" [1969]) got him into the production side of the business, and he later became a film and TV producer.

8 STANLEY LIVINGSTON

Stanley Livingston can already claim a 55-year career in the entertainment industry – including a phenomenal 12-year run as "Chip Douglas" on one of television's most popular and durable series, "My Three Sons." The series is television's second-longest running situation-comedy and has been broadcast continuously for 50 years. The show debuted in 1960 and ran through 1972. A total of 380 episodes were produced.

Following its primetime run, "My Three Sons" immediately went into syndication where it aired daily for the next thirteen years. In 1985, Nickelodeon began airing the vintage black-and-white episodes of "My Three Sons" several times a day. The show became a smash hit with a whole new younger generation. "My Three Sons" helped launch the TV Land Network in 1995. "My Three Sons" has also aired on The Family Channel, The Family Net Channel, as well as Hallmark's The Odyssey Channel.

Photo courtesy Lone Pine Film Festival

Celebrity guests, school marching bands, vintage cars and even Western hero impersonators help make up the best small-town parade in America – the Lone Pine Film Festival Parade of Stars.

Hollywood hits Main Street

Annual parade a crowd-pleaser

When Hollywood comes to a small town and Main Street is lined with fans, a lively show is sure to please the crowd.

Come see the cowboys, the kids, the costumes, the vintage cars, the stars, the Western hero impersonators, the horses and mules, the school bands, the hoop dancers, Future Farmers of America, and all the other colorful folk who make up the best small-town parade in America.

A Lone Pine Film Festival tradition, Sunday's Parade of Stars is sponsored by the Chamber of Commerce and takes place at 1 p.m. on Main Street in the heart of town.

PANELS

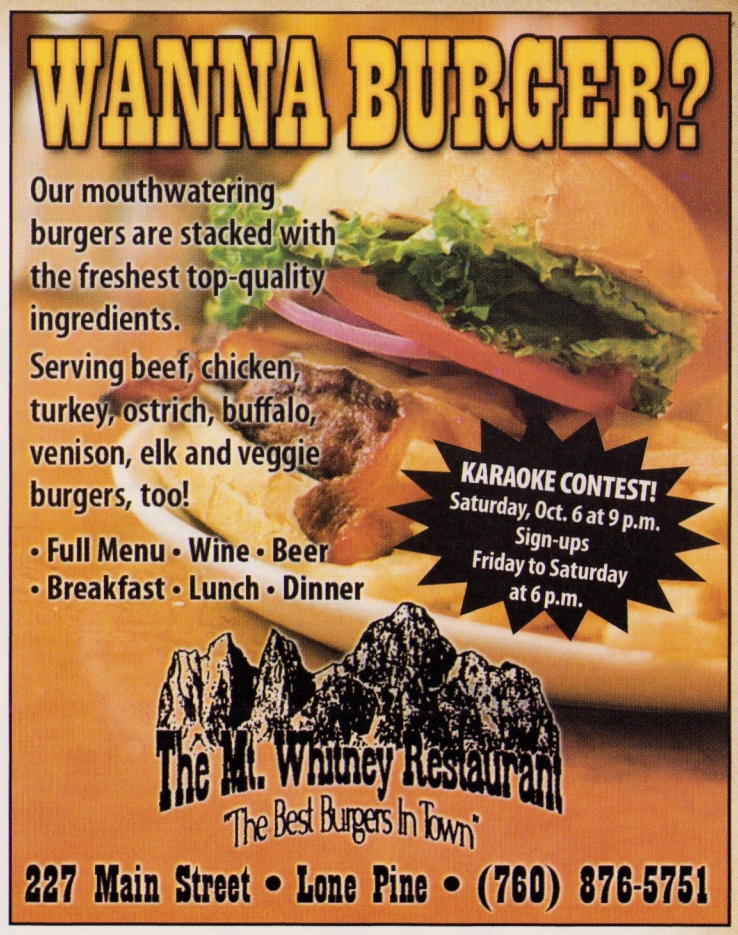
Movie memories

Celebrity guests to dish on classic Hollywood, filming in Lone Pine

Amusing anecdotes, stories from behind-the-scenes and maybe even some tricks of the trade will be shared with film fans this year at two star panels being offered during the Festival.

This year's celebrity guests will be sharing their "Memories of Classic Hollywood" from 11 a.m.-12:30 p.m. on Saturday, and then dishing about what it was like to be "On Location in Lone Pine" during a second panel Sunday from 11 a.m.-12:30 p.m.

Both panels will be held in the Lone Pine High School Quad, which has plenty of room to accommodate the large numbers of attendees who turn out each year for these popular presentations.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SCHEDULE OF EVENTS

THURSDAY, OCT. 4

Festival Ticket Office Open	8 a.m.-5 p.m.
Annual Member's Gala at the Lone Pine Film History Museum	6 p.m.

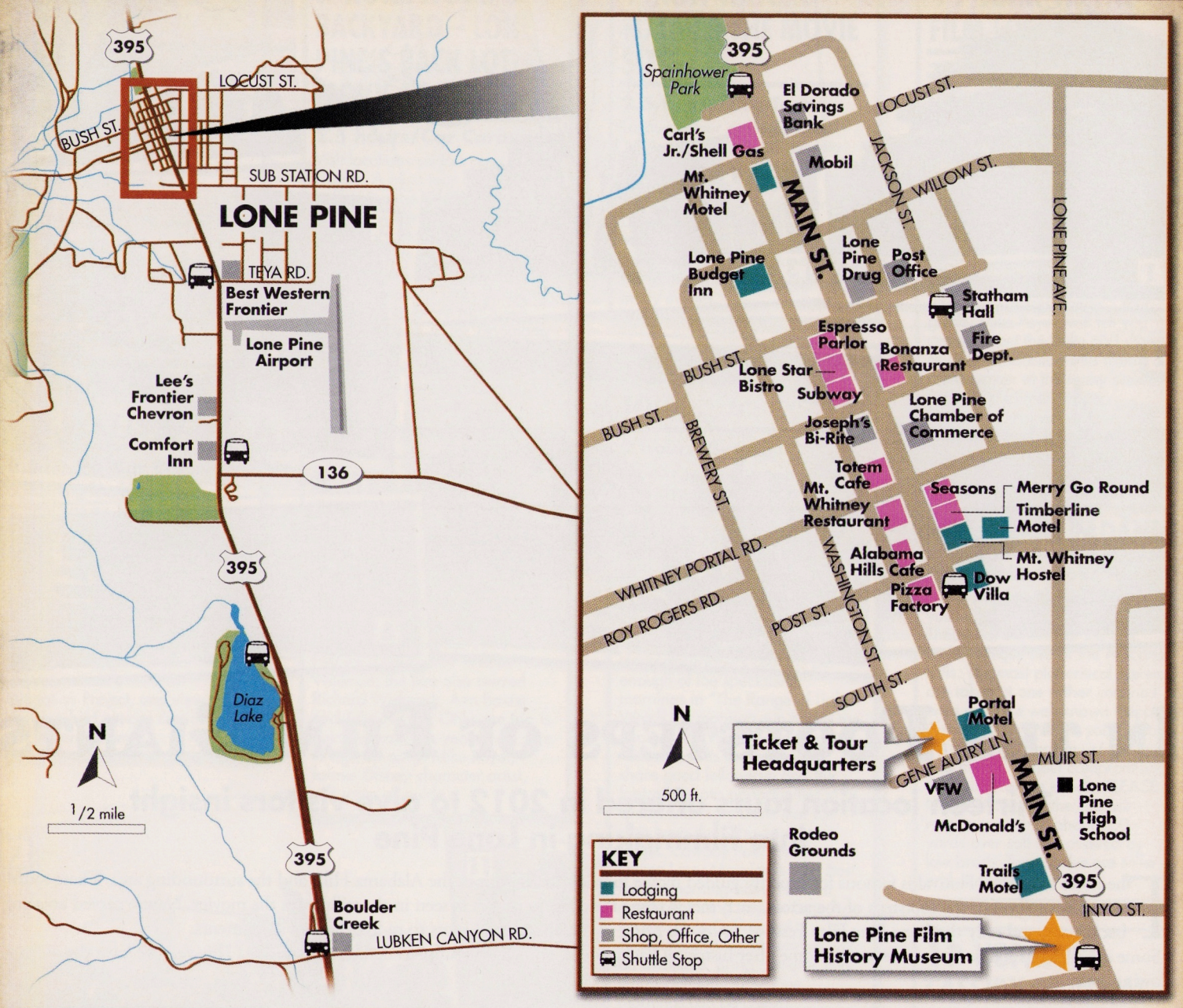
FRIDAY, OCT. 5

Festival Ticket Office open	8 a.m.-7 p.m.
TOUR: Tremors – The First One and the Greatest	8:30 a.m.-11 a.m.
TOUR: Anchor Ranch Walking Tour	9 a.m.-11 a.m.
TOUR: Gunga Din	9 a.m.-11:30 a.m.
Statham Hall marketplace open	10 a.m.-4 p.m.
Arts & Crafts Show, Spainhower Park, north end of Lone Pine	10 a.m.-5 p.m.
TOUR: The Nevadan	11 a.m.-3 p.m.
TOUR: Anchor Ranch Walking Tour	1 p.m.-3 p.m.
TOUR: Hollywood's Backyard, Lone Pine's "Back Lot"	1:30 p.m.-4:30 p.m.
TOUR: Hopalong Cassidy Bar 20 Ranch	1:30 p.m.-5 p.m.
DISCUSSION: "Ed Faulkner on John Wayne," Museum Theater (for those not taking the Wayne Tour)	3 p.m.-4 p.m.
TOUR: John Wayne Film Locations	3:30 p.m.-6 p.m.
TOUR: North-South	3:30 p.m.-6 p.m.

Note: Screenings of classic films and TV shows, shot in and around Lone Pine and throughout the Eastern Sierra, will be happening at the High School Auditorium Friday, Saturday and Sunday. The times and titles of these features will be announced on the Festival website, www.lonepinefilmfestival.org, as they become available and, of course, the full lineup will be announced Festival weekend.

SATURDAY, OCT. 6

TOUR: Sunrise Photo Tour	6 a.m.-8:30 a.m.
TOUR: The Nevadan	7 a.m.-11 a.m.
TOUR: Owens River 1900s Water Wars	7:30 a.m.-11 a.m.
Festival Ticket Office open	8 a.m.-5 p.m.
RODEO: Team Roping, Rodeo Grounds behind Museum	8 a.m.-5:30 p.m.
TOUR: Hollywood's Backyard, Lone Pine's "Back Lot"	8:30 a.m.-11 a.m.
TOUR: How Nature Formed the Movie Sites	8:30 a.m.-11 a.m.
DISCUSSION: "Lone Pine Film Festival's Top 10 Western Movie Theme Songs," with Dave Matuszak, Museum Theater	9 a.m.-10:30 a.m.
TOUR: From Sci-Fi Movie Sets to Avocets	9 a.m.-11:30 p.m.
TOUR: Anchor Ranch Walking Tour	10 a.m.-12 p.m.
Statham Hall marketplace open	10 a.m.-4 p.m.
Arts & Crafts Show, Spainhower Park, north end of Lone Pine	10 a.m.-5 p.m.
LIVE SHOW: World Champion Gunslinger Joey Dillon, High School Quad	10:15 a.m.-10:45 a.m.
DISCUSSION: "Ed Faulkner on John Wayne," Museum Theater (for John Wayne Tour ticket-holders only)	10:45 a.m.-11:45 a.m.
PANEL: "Memories of Classic Hollywood," High School Quad	11 a.m.-12:30 p.m.
TOUR: Gunga Din	12 p.m.-2:30 p.m.
LIVE SHOW: World Champion Gunslinger Joey Dillon, High School Quad	1 p.m.-1:30 p.m.
TOUR: Anchor Ranch Walking Tour	1 p.m.-3 p.m.
TOUR: Hopalong Cassidy Bar 20 Ranch	1:30 p.m.-5 p.m.
DISCUSSION: Stunt Actors Loren Janes and Diamond Farnsworth, Museum Theater	3 p.m.-4 p.m.
TOUR: John Wayne Film Locations	3 p.m.-5:30 p.m.
TOUR: North-South	3 p.m.-5:30 p.m.
CONCERT: Sons of the San Joaquin, High School Auditorium	6:30 p.m.
CONCERT: Sons of the San Joaquin, High School Auditorium	9 p.m.



SUNDAY, OCT. 7

TOUR: Sunrise Photo Tour	**6 a.m.-8:30 a.m.**
Festival Ticket Office open	**8 a.m.-1 p.m.**
RODEO: Barrel Racing/Ranch Rodeo, Rodeo Grounds behind Museum	**8 a.m.-5:30 p.m.**
Cowboy Church, Spainhower Anchor Ranch	**8:30 a.m.-9:30 a.m.**
TOUR: Hollywood's Backyard, Lone Pine's "Back Lot"	**9 a.m.-12 p.m.**
TOUR: The Nevadan	**9 a.m.-1 p.m.**
Statham Hall marketplace open	**10 a.m.-4 p.m.**
Arts & Crafts Show, Spainhower Park, north end of Lone Pine	**10 a.m.-5 p.m.**
LIVE SHOW: World Champion Gunslinger Joey Dillon, High School Quad	**10:15 a.m.-10:45 a.m.**
PANEL: "On Location in Lone Pine," High School Quad	**11 a.m.-12:30 p.m.**
Parade of Stars, on Main Street in the heart of town	**1 p.m.**
TOUR: Anchor Ranch Walking Tour	**3 p.m.-5 p.m.**
TOUR: Yellow Sky	**3 p.m.-5:30 p.m.**
TOUR: North-South	**3 p.m.-5:30 p.m.**
Closing Campfire, Spainhower Park, north end of Lone Pine	**7 p.m.**

In the Footsteps of Film Giants

Thirteen location tours offered in 2012 to give visitors insight into filmmaking in Lone Pine

The Lone Pine Film Festival is famous for expertly guided movie location tours both in the Alabama Hills and the surrounding area. These tours not only put you in the footsteps of the actors, each movie scene is exactly as it was, as seen in the stills from the movies. Nature carved amazing backdrops, and only the Lone Pine Film Festival Tours can bring you to those exact spots to re-live the movie moments.

Some of our tours follow the movie scenes, some offer historical background, and all offer unprecedented sight-seeing. This year we have the following tours:

1 'GUNGA DIN'

2.5 hours/Bus Tour

Filmed here in the summer and fall of 1938, "Gunga Din" was the largest production to work in Lone Pine. The studio created huge sets, hired 1,000 extras and built a tent city to house the cast and crew. It is recognized as one of the rare films of its era to stand up well to modern sensitivities. Visit the site of the temple, the village of Tanta Pur, battle scene locations and see the location of the bridge crossed by the elephant. Judyth Greenburgh serves as tour guide.

2 OWENS RIVER 1900s WATER WARS

3.5 hours/Car Caravan

California historian and landscape photographer Page Williams will give a four-wheel drive tour of the upper watershed and the Owens River, starting at the Film History Museum. The tour passes through the Alabama Hills, down to the railroad depot and along the Owens River. Hear a lecture by Page and Dorothy Bonnefin about the construction of the aqueduct and the water wars of the early 1900s. Learn about today's attempt to restore the Owens River. Must have a four-wheel-drive vehicle.

3 ANCHOR RANCH WALKING TOUR

2 hours/Car Caravan

A working ranch currently owned and operated by three generations of Spainhowers, the Spainhower Anchor Ranch has been used in Westerns for more than 80 years. It was the site of Hacienda, Mission and Anchorville sets that were seen so many times in Hopalong Cassidy and Tim Holt Westerns. You will revisit and experience these fabled by-gone film times when our heroes walked this ranch. Led by Ashley Seiter.

4 'TREMORS' – THE FIRST ONE AND THE GREATEST

2.5 hours/Car Caravan

This tour will take you to several of the important locations used in the science-fiction film "Tremors," shot almost entirely on location in and around Lone Pine. See where the worms came out of the ground to chase the heroes across the sands (but not up onto the rocks of the Alabama Hills)! You will travel the route in the comfort of your own car as you follow your guide, stopping along the way to take in the sites (and sights). Led by local resident Mike Prather.

5 NORTH-SOUTH TOUR

2.5 hours/Bus Tour

This is a new version of the tours created by Festival Founder Dave Holland. Led by Dave's daughter, Melody Holland-Ogburn, the tour travels throughout the length of the Alabama Hills to famous filming locations of such movies as "Gunga Din," "Westward Ho" and "Wagons Westward." You will visit where Gene Autry, John Wayne, Tom Mix and even Chester Morris of Boston Blackie fame worked.

6 FROM SCI-FI SETS TO AVOCETS

2.5 hours/Car Caravan

Combining film history and natural history, local resident Mike Prather will guide you to the Owens Dry Lake bed where science-fiction films such as "Tremors," "Bamboo Saucer" and "Star Trek 5" were filmed. Experience a very rare and special treat. Cross the lake and see the Los Angeles Department of Water and Power Dust Mitigation Project, and view the growing bird species that now call the area home.

7 HOLLYWOOD'S BACKYARD – LONE PINE'S BACK LOT MOVIE TOUR

2.5 hours/Car Caravan

Visit locations seldom seen by our visitors. A must-tour for movie buffs. Visit the Tim Holt cabin for the first time ever, a ghost town, stagecoach stop, movie lake, old train and gas station, a rare Molly Stevens steamboat stop on Owens Lake and other locations still standing. Steve McQueen, Tim Holt, Gene Autry, Hopalong Cassidy and many others worked here. Hidden Lone Pine at its best. Led by Burt and Donna Yost.

8 'YELLOW SKY'

2.5 hours/Bus Tour

You will see where the "Yellow Sky" house and barn were built, and see photos of Gregory Peck when he returned to the locations where he shot the movie. His return was during the 1993 Film Festival. Directed by William Wellman, the film also starred Richard Widmark, Ann Baxter and John Russell. Only one trip is being offered this year so be sure to sign up early. Mike Royer, former Disney character artist, will serve as guide.

9 HOW NATURE FORMED THE MOVIE SITES

2.5 hours/Bus Tour

Local amateur geologist Dana Jeffries returns to lead you into the Alabama Hills to see the powerful forces of earth movements and erosion at work. Learn how the spectacular Alabama Hills were formed and how the rocks were shaped into the fantastic forms we see in so many movies.

10 SUNRISE PHOTO TOUR

2 hours/Bus Tour

For nearly 20 years, visitors have thrilled to the sight of the sun rising on the Sierra while partaking of a light breakfast of treats, fruit juice and coffee on this popular tour. It is a photographer's dream event, but so beautiful anyone can enjoy the sights.

Come and see why directors and cinematographers couldn't get enough of the spectacular mornings in "The Range of Light." Watch the morning sun hitting the peak of Mt. Whitney and the Alabama Hills coming to life; share good fellowship and the fantastic photo opportunities in a spectacular light show that all who have done this tour never forget. Cowboy Poet and Festival emcee Larry Maurice is your host for the morning adventure – a great beginning to your Lone Pine Festival Day. Coffee, hot chocolate and light breakfast will be available. Bring cameras and warm clothing. (Lone Pine mornings can be chilly!)

11 JOHN WAYNE FILM LOCATIONS

3 hours/Bus Tour

The legendary John Wayne made 13 films with scenes shot in Lone Pine. He returned to Lone Pine and the Alabama Hills throughout his long career. Visit many of the most familiar locations in the Alabama Hills where John Wayne's B-Westerns were filmed, such as "Tycoon," "I Cover the War" (being shown this year in the auditorium), "Westward Ho" and "The Lawless Range." Your guide, Mike Royer, will tell you stories about the Duke and show original production stills from scenes taken at the many sites. Royer is a former Disney character artist whose love affair with Lone Pine began almost 40 years ago.

12 'THE NEVADAN'

4 hours/Bus Tour

This Randolph Scott movie, which you will see in the Museum Theater at the start of the tour, makes unique use of the Alabama Hills. The most plot-critical scenes are taken at one rather confined area near the well-known Hoppy Cabin. This will allow you to see the director's creative use of time and money without compromising the quality of the effects. PLEASE NOTE: Access to the site will require a walk of about 200 yards over soft soil covered by low brush. Tour guides are Mike and Jan Houle.

13 HOPALONG CASSIDY ORIGINAL BAR 20 RANCH

2.5 hours/Car Caravan

This is a Hopalong Cassidy show AND tour. Before starting the tour, you will see parts of some of the earliest movies made by this famous Western star in the Museum Theater. The tour then travels out to the beautiful and historic Lubken Ranch to see the sites where these films were made. This tour is guided by film historian and author Richard Bann.

Note: Unless otherwise noted, all tours leave from and return to the Lone Pine Film History Museum. Specific times and days for each tour can be found in the Schedule of Events on page 16.

Bus transportation made possible through the support of the County of Inyo.

Giving credit where credit is due

Effort ongoing to retrace films to their shoots at Lubken Ranch

By Richard W. Bann

After its second year, I was persuaded to attend the Lone Pine Film Festival hoping to see where the initial Hopalong Cassidy Western was filmed in 1935. In particular, I wanted to find the home ranch known as the Bar 20.

Everyone I asked, including Festival Director Dave Holland, said it was the Anchor Ranch, just south of town. The meadow looked the same all right, framed by Mount Whitney and the snow-capped Sierra Nevada. But the movie featured scenes with a distinctive screened porch attached to the main house, and I couldn't find it anywhere on the Anchor Ranch. Joy Anderson, daughter of legendary ranch owner Russ Spainhower, told me that several of the older structures had been torn down and replaced over the years. That seemed to explain things.

As time passed, Dave Holland as well as six or seven other Western film historians compiled wonderful books devoted exclusively to documenting movie locations, complete with detailed texts plus then-and-now photos. But none of these works mentioned the Lubken Ranch.

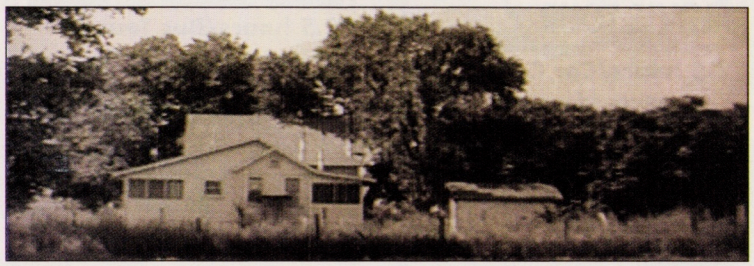


Image courtesy Inyo Film Commission

Lubken Ranch as seen in the 1926 film "Stolen Ranch." Though the structure with the screened porch was lost to a fire in 1974, the author was able to find other recognizable areas of the property in his quest to confirm the ranch as the location of another film, made in 1935.

Always they cited only the Anchor Ranch.

Then in 2010 I arranged with the Library of Congress to provide us with a rare silent film we had never been able to show in Lone Pine before, "The Stolen Ranch" (1926). It starred long-forgotten Fred Humes, but was directed by young William Wyler, eventually the single most honored filmmaker in movie history. When former festival director Chris Langley previewed the picture, he thought it was shot "in the Lubken Canyon Road area." Therefore, perhaps, the film's principal location was a nearby spread called the Lubken Ranch.

Was this the true venue of the original cinematic incarnation of the Bar 20 Ranch?

Turns out it was. As had all the film history texts, for two decades now, our festival had similarly ignored this place. No tour, no visit, no mention, no reference.

Coincidentally in 2010, the historic Lubken Ranch happened to be in the news. There appeared a story in the *Los Angeles Times* concerning the possible sale and controversial development of the property. Current owner Scott Kemp wished to maintain the land as a cattle ranch. (Thankfully, it appears as though Mr. Kemp has now prevailed as a result of a family compromise whereby only 39 of the total 759 acres will be re-zoned and sold as 15 lots.) The opening asking price was $20 million for this parcel of paradise, but was quickly reduced to $6.5 million in line with the dramatic real estate market decline. The staff photographer on that story happened to be longtime Festival supporter Don Kelsen.

The first day of the 2010 Festival, Don and I drove west off Highway 395 on winding Lubken Canyon Road up into the splendors of Lone Pine scenery. Unlike the boulder country of the Alabama Hills, this section was an oasis of green, owing to valuable water rights controlled by the ranch. Eventually, on the right, past a meadow, we saw a pastoral ranch house surrounded by sagebrush and beautiful old trees.

We parked and began walking down the narrow access road. Curious cows eyed us just as the wife of the property manager drove in. She was kind enough to share what history she knew. Suddenly,

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as we ambled north along the dirt lane, it was all clear to me. Visiting classic film locations in Los Angeles can be disillusioning. Not the case here. Even though I was told the structure with the screened porch had burned down in a 1974 fire caused by an errant candle, I easily recognized camera set-ups on this sacred ground for Bob Steele, Ken Maynard and Tim Holt Westerns made there, and especially the scene in "Hop-A-Long Cassidy" where Jimmy Ellison hitches a ride atop Topper with Bill Boyd who races down that long access road embarrassing Ellison who wants to walk in but can't dismount until they reach the ranch house.

We had found the Bar 20.

Then and there we knew so many Westerns previously attributed to location shooting on the Anchor Ranch were in fact made at the Lubken Ranch. This year's tour of what had been a never-before-visited area is an attempt to correct some of the Lone Pine film history recorded to date. Or not recorded, as the case may be.

We have only begun to research and chronicle the saga of this 759-acre spread as it was utilized by Hollywood movie-makers. This is now a work-in-progress. The owner during the halcyon days of B-Westerns was Judge John H. Lubken, once a prominent figure in Lone Pine. His family roots in the area date back to the Civil War. He served as a county supervisor for 19 years. Two local roads bear his name today.

Quoted in a publication called "Saga of Inyo County" all about pioneers in the region, the colorful Lubken once explained, "I was a rancher most of my life. After I went to business college, I came home and went into the cattle game and made my living out of cattle. I ran about 500 head all the time, mixed whiteface and Durham. I would run six years whiteface and three years Durham. One year I got 33 cents for them on foot, had 97 steers. One time Spainhower and I were coming down the mountain with the cattle. It was hot, real hot, and he said, 'By golly it sure is hot and by jings I'm going to pray the sky will be covered tonight so it will be cool tomorrow.' I don't know whether he prayed or not, but that sky was covered from one end to the other. It was cool and the cattle traveled like hell, a five mile trip, too. And about an hour after we got into the field, the sun came out!"

So movie-making at the Lubken Ranch was merely a sideline! The spread was and still is a fine working cattle ranch, just as the Bar 20 was depicted in "Hop-A-Long Cassidy." Grace Bradley always declared she would select this picture, above all others, to run for any new fans curious to discover this greatest of all B-Western series. As mentioned, she was not there when the film was made, but later Bill Boyd shared with her memories of grueling sun-up-to-sun-down hard labor across two weeks on location in the scenic tumbled terrain of Lone Pine during hundred-degree temperatures giving birth to what the terrific trailer terms this "thrill packed saga." Boyd later told the *Saturday Evening Post* that of all his Hoppy efforts, "the first was the most exciting because I had to establish a character … I had no idea how he'd turn out."

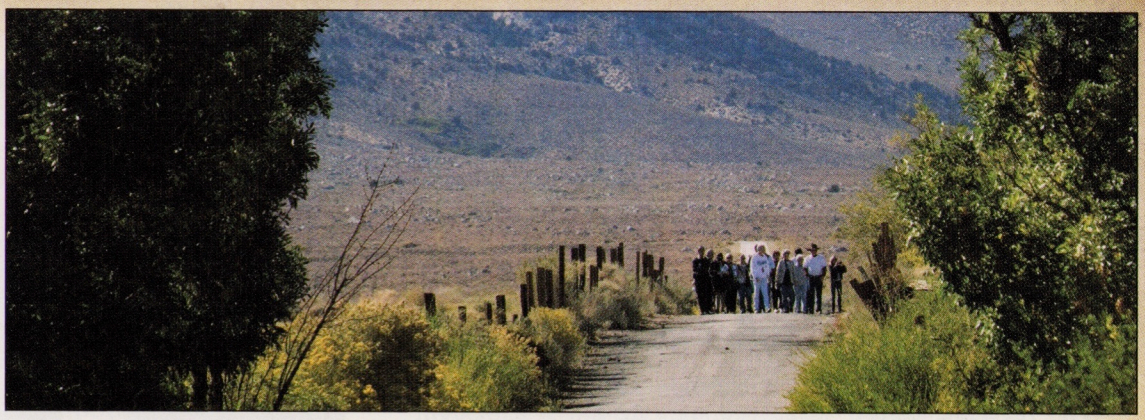


Photo courtesy Lone Pine Film Festival

Richard Bann leads a tour of fellow film buffs in 2011 of Lone Pine's Lubken Ranch – finally confirmed to be the "Bar 20 Ranch" featured in the initial, 1935 Hop-A-Long Cassidy Western. The clincher for Bann was finding the long access road that featured prominently in a memorable scene.

Join us this year at The Lone Pine Film Festival and we'll show at last part of the picture on the big screen to find out. Also we will continue to share some of what we learn about Mr. Lubken and the other films made at his ranch. Then look for a summary essay to appear in a future edition of "Lone Pine in the Movies," copies of which are always for sale at the Museum. We are presently re-screening scores of films in an attempt to create a filmography, make frame enlargements, review thousands of still photos, search the Hollywood trade papers as well as the local area papers, and conduct some interviews. If you can contribute something to the story, we would like to hear from you.

For this year, besides our brief visit to the property, we plan to begin our tour at the Museum Theater showing excerpts of key films shot at the Lubken Ranch. Besides "Hop-A-Long Cassidy," they may include the first known use of the Lubken Ranch house, "The Stolen Ranch" (1926); the last known use, "Border Treasure" (1949); and perhaps also the best showcase for the place, "Secret Valley" (1937). The Tom Mix version of "Riders of the Purple Sage" (1925) pre-dates "The Stolen Ranch" in utilizing this same area, and shows the same outcropping of rocks in the pasture, but subject to re-screening the picture I do not recall that the Mix vehicle features any of the ranch structures.

So watch these films – and more to be confirmed – to see the present in the past. Visit the locations to find the past in the present.

Also look for the one-sheet poster of "Secret Valley" (and others) on display in the Museum.

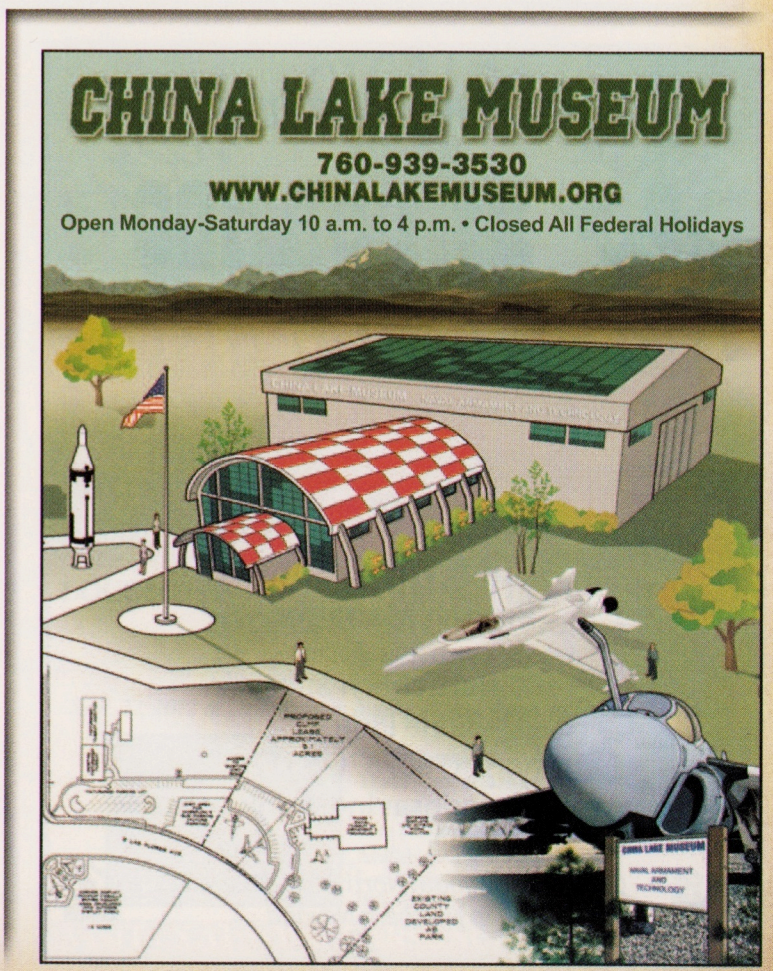
And so the secret of the Lubken Ranch has at last been revealed. With more to come.

On the tour we will be parking our car caravan in the corrals west of the ranch house, so some walking is required for this pilgrimage. Please be careful to stay on the road because the surrounding meadow can be wet and muddy. We trust the cows, horses, chickens, dogs and cats will all be as glad to see us as we are to see them – not to mention the ghosts of our cowboy heroes!

In 2010, I'll never forget, one cat escorted us back to Lubken Canyon Road every day we paid a visit. Was he trying to tell us something? What was it? If nothing else, keep in mind the dramatic scene in "Hop-A-Long Cassidy," where things get quiet, get still, and Boyd says looking out across the vast desert panorama, "I coulda swore I heard Uncle Ben call my name …

"'Cassidy! … Cassidy!'"

So when you visit, be sure to listen carefully, use your imagination and look for those ghosts. Boyd, Jimmy Ellison, George Hayes, Ken Maynard, Hoot Gibson, Roy Rogers, Gene Autry, John Wayne, Johnny Mack Brown, Tom Mix, Bob Steele, Bill Cody, Tom Tyler, George O'Brien … they are all here, waiting, for you.



Back by popular demand

John Wayne friend and co-star giving two talks in 2012

Ed Faulkner. prolific film and television actor and good friend of the Film Festival, made a number of movies with John Wayne, including "The Green Berets" and "Rio Lobo."

Fans loved Faulkner's presentation last year where he shared fond memories, personal stories and anecdotes about The Duke, who was not just a frequent co-star but also an old friend. At last year's festival, a large number of people, who did not have tickets to one of the John Wayne Tours, expressed their disappointment that they would not be able to hear one of their favorite stars. In 2012, the Festival has responded to that request by adding two John Wayne Film Location Tours and a separate presentation for the non-tour guests.

Fans taking either John Wayne location tour (see tour schedule on pages 16-17) will receive access to Faulkner's discussion, "Ed Faulkner on John Wayne," from 10:45-11:45 a.m. on Saturday in the Museum Theater.

If you are not taking one of these tours, you can hear Faulkner speaking in the Museum Theater on Friday from 3-4 p.m. Note:

Photo courtesy Warner Bros.

Ed Faulker starred in six films with John Wayne, including 1968's "Green Berets" (shown in this scene are Faulkner, Wayne and George Takei). Faulkner will be giving two discussions this year – one exclusively for John Wayne tour attendees and the other for the general public – about his long friendship and professional relationship with The Duke.

Admittance is by "Festival Button" or a $15 ticket, available at Lone Pine Festival Ticket office.

In all, Faulkner and The Duke co-starred in six films: "The Green Berets," "Hellfighters," "The Undefeated," "Chisum," "McLintock!" and "Rio Lobo."

Faulkner was often cast in villainous roles, making him an all-time favorite "bad guy."

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Lone Pine's landscape is most famously marked by soaring mountains, both the Sierra and the Inyos, the dramatic rocks of the Alabama Hills and the low scrub of the desert areas.

Against this backdrop, movies, TV programs, advertisements and music videos have been filmed for more than 80 years. In the earliest days of filming, large cameras supported by heavy tripods were used, making filming a cumbersome and challenging process.

This year's Lone Pine Film Festival souvenir belt buckle pays tribute to that tradition – the foundation upon which all modern filmmaking technology was built.

Each buckle is hand-designed by local artisan Leon Boyer, a service he has provided for the past 22 years. Cast in both bronze and gold, they are stunning examples of Western art on collectible buckles (each one is numbered).

You can order your buckle on the same form used to purchase your Souvenir Festival Button, tours and other Festival events, or pick one up at Statham Hall or the Film History Museum.

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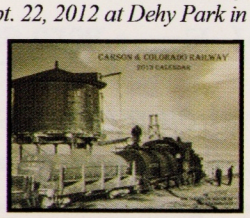

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For more information please visit our website at www.deathvalley49ers.org

Photo by Darcy Ellis

The annual Arts & Crafts Fair in Spainhower Park runs from 10 a.m.-5 p.m. Friday through Sunday of the Film Festival.

Art, food, music & more

Lone Pine's park to once again host three-day Arts & Crafts Fair

Spainhower Park, at the north end of town, will once again be home to a variety of one-of-a-kind treasures, delicious food and family-friendly entertainment throughout the duration of the Lone Pine Film Festival.

Friday through Sunday, the Southern Inyo Artisans Guild's Arts & Crafts Fair will feature a wide array of booths offering everything from unique movie memorabilia and Western wear to scenic photography and fine art, to jewelry, clothing and Native American crafts.

There will be a food court as well as bands performing live music in the gazebo all three days.

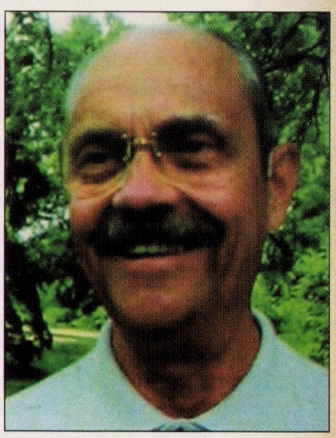
Please note: No dogs are permitted in the park.

Festival fellowship offered

Cowboy Church returns to historic Anchor Ranch

Another favorite Lone Pine Film Festival tradition can be experienced Oct. 7 when long-time Owens Valley pastor Ben Sparks delivers his custom sermon at the historic Spainhower Anchor Ranch, the site of countless films shot in the early days of the Silver Screen.

The 30-minute sermon will take place on Sunday morning. Those interested in attending must be picked up by the Cowboy Church bus at the Lone Pine Airport south of town. The buses will be loading at the Lone Pine Airport (just south of the museum) at 8:15 a.m. sharp. No private vehicles will be allowed on the ranch.



Ben Sparks

Cowboy Church runs from 8:30 a.m.-9:30 a.m. and is offered at no charge – compliments of the Festival.

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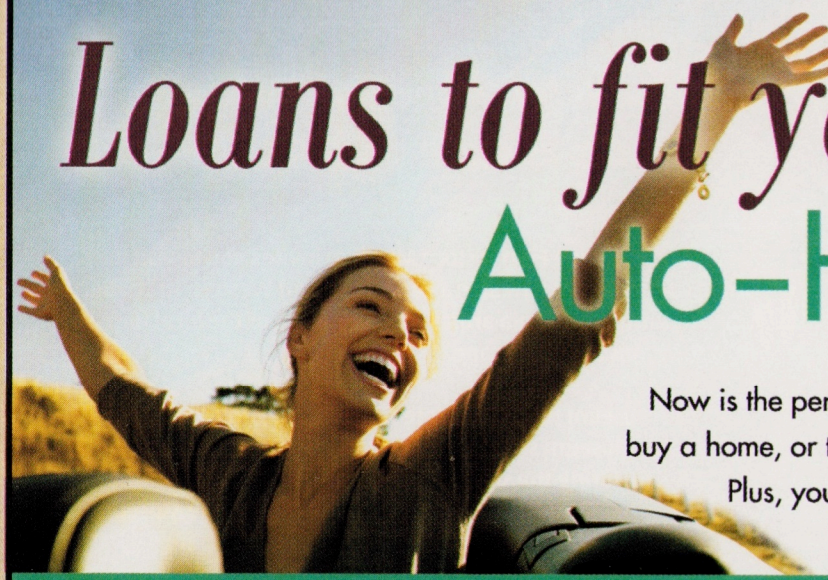

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Dale Evans Rogers: A most remarkable woman

Honoring the Queen of the West in her centennial year

By Cheryl Rogers-Barnett

While putting together the video tribute to my mom, Dale Evans, which will be shown here at the Film Festival, my husband asked me if I remembered when I first met her. After thinking about it, I couldn't remember a specific event or time when I met her. She started co-starring in Dad's films when I was 3. Dad would take me to work with him at the Republic lot and one of the first places I would head for was Dale's dressing room, to play with her makeup. Looking back, it seems like she was always there.

When Mommy (Arline) died in 1946, it seemed that all of their friends assumed that Dad would marry Dale. Everyone but Linda Lou and I. Of course, I was only 7 at the time but Dad had told me that since I was the oldest, I was in charge of Linda Lou and our baby brother. I liked being in charge and gave Mom (Dale) fits the first few years of their marriage. But like everyone else who knew her, I couldn't resist her warmth and love for very long, and ended up being one of her biggest fans.

So that you know how she got her start, Mom was born Frances Octavia Smith in Uvalde, Texas to Walter and Betty Sue Smith. She spent her first seven years on a farm in Ellis County in the town of Italy. Her father owned part in a hardware store and her mother played piano in the local Baptist church. Frances delighted in singing the gospel hymns and often spoke about the time she spontaneously entertained the congregation with song and dance. She also recalled being chastised by her grandfather.

Around 1920, Dale's dad sold the hardware store and bought a farm in Osceola, Ark. It was here that Mom grew up. She took piano lessons when she was 8 but soon became bored with the regimen of scales and repetitive exercises, so she turned to playing by ear, improvising and composing her own tunes. She would often perform plays and musicals that she had created for her family. She was bright, precocious and was skipped several grades, graduating from high school at age 14.

While in high school, she sang and played piano for a ukulele band. She dreamed of becoming an entertainer but this wasn't an accepted career choice for a Southern Baptist girl in the 1920s.

One other thing held her interest, her high school sweetheart, Thomas Fox, who was several years older than she. Right after high school, at age 14, she ran off and got married. The marriage didn't last and, at 16 Mom found herself a divorced single mother, living in Memphis, Tenn. She and Tommy, her infant son, moved in with Grandmother Smith and, with Grandma's help, Mom attended secretarial school. Mom felt very strongly about how helpful this training was and insisted her

Photo courtesy Cheryl Rogers-Barnett
Dale Evans circa 1940.

Museum of Lone Pine Film History

The Lone Pine Film History Museum invites you to visit its brand new Eastern Sierra Landscape and Western Art Gallery featuring California artists' interpretation of the local film locations and landscape.

The Museum has a complete Gift Shop with Western lifestyle items, Museum souvenirs, film memorabilia and Western music CD's featuring the singing movie cowboys. The Bookshop offers books and booklets, some published by the Museum, on the film history of the Eastern Sierra.

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760-876-9909, www.lonepinefilmhistory museum.org

daughters also have a solid secretarial background.

With her secretarial training, Mom was able to find work with a local insurance company. While working at her desk, she would often hum or sing softly. Her boss heard her and since the company sponsored a radio program, asked if she would like to sing on their program. She accepted and was well received to the point that she became a regular on the show. She went on to a succession of other engagements ending up at radio station WMC, the largest commercial station in Memphis. From there she went to WREC, a CBS affiliate where she broadcast from the Peabody Hotel and had her own half hour show.

In 1930, Mom remarried and this marriage also ended in divorce. She wound up in Chicago working for Goodyear Tire and Rubber. In her free time, she auditioned for singing engagements. This was the height of the Depression and times were hard. She took dictation from 17 salesmen and a couple of managers. Her health failed, so she returned to Texas and Grandma, to recuperate and regain her strength.

Mom moved to Louisville, Ky. where she landed a job with radio station WHAS. It was here that the station manager changed her name to Dale Evans. She protested that Dale was a man's name, but the manager explained that he took the name from a silent screen actress, Dale Winter, whom he always admired. He forgot to tell her of Miss Winter's connection to Big Jim Colissimo, a noted mobster of the time.

After about a year in Louisville, Tommy became ill, prompting Mom, now Dale, to return to Texas. Mom found a job as a staff singer at WFFA in Dallas singing on the Early Bird, a morning variety show. Mom left Tommy in Texas with Grandma and returned to Chicago to improve and expand her career. She appeared at the Edgewater Beach Hotel and then was hired as a vocalist with the Anson Weeks Orchestra and toured with them for about a year. Mom left the band and signed with WBBM, the Chicago CBS affiliate, as a staff singer. She sang mostly popular songs and jazz but, maybe as a hint as to what was to come, performed as "That Gal From Texas," with a definite Western bent.

Photo courtesy Cheryl Rogers-Barnett

The author with her parents, Dale Evans and Roy Rogers. Dale and Roy co-starred in 28 films over the course of their careers in addition to raising nine children together – five of them adopted.

While at WBBM, Mom got a call for a screen test in Hollywood. This resulted in a contract with Twentieth Century Fox Studios. She made only one film of note and only had a small part in that. Her option was not picked up and she got a job on the most popular radio show of the day, The Chase and Sanborn Hour, starring Don Ameche, Edgar Bergen and Charlie McCarthy, Jimmy Durante and Gary Moore. This brought her to the attention of Republic Studios where she signed a contract in 1943.

Her first two films were contemporary musicals and then she was fatefully cast opposite Republic's big cowboy star Roy Rogers and her career took a course she never envisioned or wanted.

Now, most of you know about the movies that Mom made with Dad (28 of them as co-stars) and ▶

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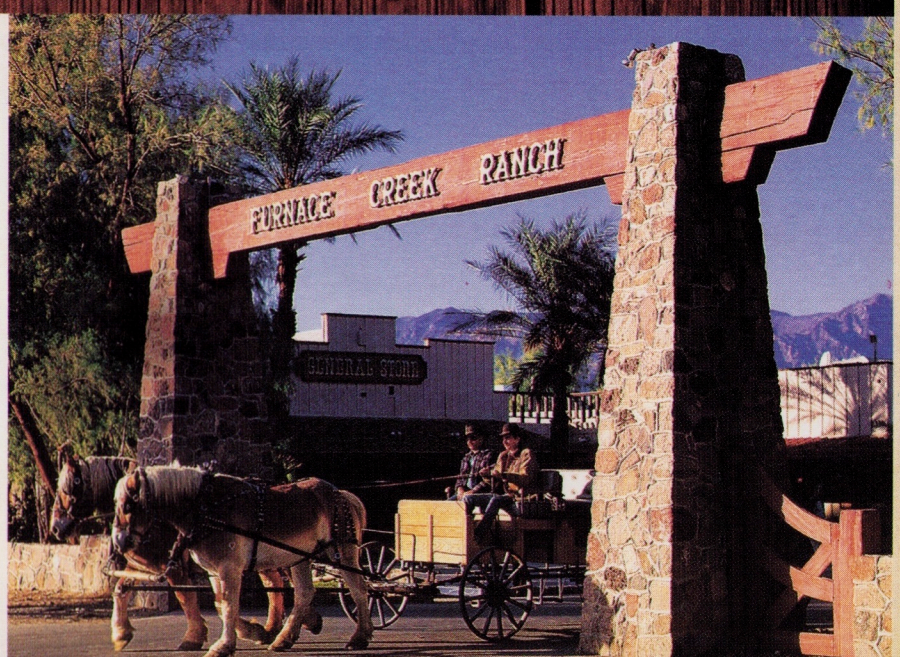

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of the NBC radio show and their TV appearances on the 100 episodes of "The Roy Rogers TV Show," along with the many hour-long variety shows that they hosted for NBC and ABC. During the '40s, '50s and '60s, they made personal appearances at rodeos and state fairs around the country and in Canada. In the '60s, '70s and early '80s, everyone wanted them to appear on their TV show during sweeps week as they always set a viewing record. Mom even hosted her own TV show "A Date With Dale" on TBN for 27 years.

But I would like you to know that "Angel Unaware" was only the first of 28 books that Mom wrote and she wrote numerous forewords and introductions for the books of friends or people who were writing about subjects she was interested in: child abuse, adoption and grandparents' rights, just to name a few. She also wrote many magazine articles.

Not only did she write "Happy Trails," she copyrighted almost 100 other songs, and it was Mom who came up with most of the medleys that she and Dad performed on the stage and on TV. She even wrote some of the bridges that would smoothly get them from one song into another. She also worked with Nudie the Rodeo Tailor in coming up with themes and designs for their costumes.

Sometime during the last few weeks of her life, she said that she felt she should have contributed or accomplished more than she had. I don't know of any woman of her era that accomplished more than she did.

According to TV Guide, her "Happy Trails" is the most widely recognized TV theme song in the world. Her song, "The Bible Tells Me So," is to be found in most Sunday school songbooks. "Angel Unaware," whose proceeds she donated to the American Association of Retarded Children (now The ARC of America), provided the seed money that allowed the Association to go from a loosely affiliated support group of parents to a group that could research the problems associated with Down's syndrome.

This remarkable woman, by the examples she and Dad lived, took away the stigma from adoption by adopting five of their nine children. By refusing to hide Robin from the public, they also helped erase the stigma of having a handicapped child. She and Dad also celebrated 50 years of marriage.

I don't know how one woman could accomplish much more.

Photo courtesy Cheryl Rogers-Barnett

Cheryl Rogers-Barnett and Dale Evans Rogers at the Golden Boot Awards, an annual event honoring actors, actresses and crew members who have made significant contributions to the genre of Western television and movies. Dale was honored at the very first ceremony held in 1983.

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Western heritage on display

Rodeo to feature adult and youth events at grounds behind Museum

"Small Town Rodeo. Big Time Fun." That's the motto of the Lone Pine Film Festival Rodeo, which will once again be taking place all weekend long at the Museum's historic Lone Pine Rodeo Grounds.

The rodeo has been organized for the past several years by volunteer Tim Jones, whose goal has been to bring this Western heritage back to Lone Pine, and especially to make it enjoyable for the kids.

This year, in addition to popular adult rodeo events such as team roping and barrel racing, the rodeo will feature a variety of events for youth. All this fun is just a short walk away, behind the Museum.

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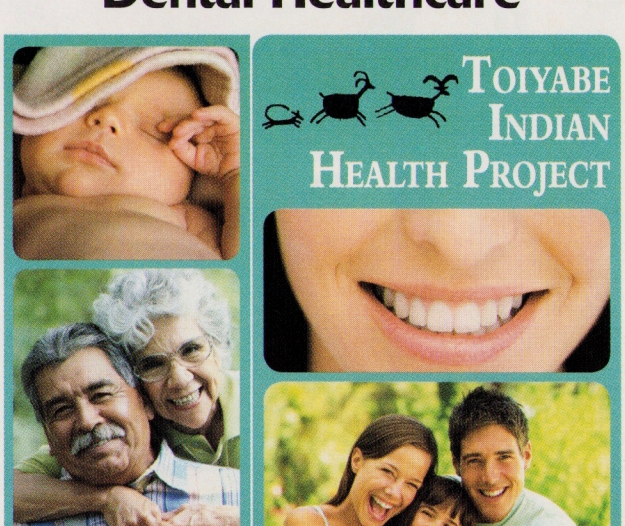

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Photo courtesy www.oldphotos.blogspot.com

A dearly held tradition, the Lone Pine Film Festival Closing Campfire offers a time for goodbyes and celebration via song and stories.

'Til 2013

Don't miss Sunday's Closing Campfire for songs, stories – and quilt raffle

Before riding off into the sunset, be sure to join all the Festival supporters, stars, performers and behind-the-scenes volunteers that make this amazing small-town, home-spun Film Festival happen.

Sunday evening, just at dusk, the entire crowd gathers for the Closing Campfire at Lone Pine's Spainhower Park at the north end of town. Hosted by past Festival director Dorothy Bonnefin and long-time Festival supporter and cowboy poet Larry Maurice, this Lone Pine tradition features old-fashioned pickin' and singin', tall tales of the West and the lore of the cowboy.

Special for 2012, the Closing Campfire will also feature an opportunity for someone to win the award-winning, asbtract "Oregon Grapes" quilt that's on display at the Museum.

Measuring 91 by 98 inches, the quilt is characterized by cascading swirls of light and dark greens, punctuated by amber, blues and purples. Crafted by Judy Fowler, hand appliqué Oregon grapes climb up one side. This quilt won a first place ribbon at the Tri-County Fair in 2011.

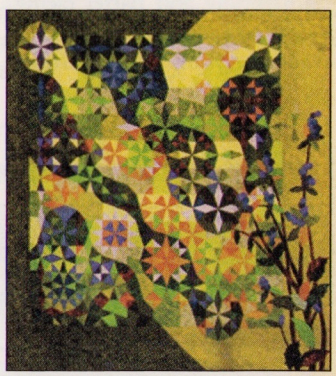

Photo courtesy Lone Pine Film Festival

The winning ticket for Judy Fowler's award-winning "Oregon Grapes" quilt will be drawn during the Closing Campfire, concluding a raffle being held to raise funds for the Museum's Acquisition Fund.

Tickets are on sale at the Museum for $1 per ticket or six for $5. The winning ticket will be drawn during the campfire. Proceeds from the raffle will benefit the Lone Pine Film History Museum Acquisition Fund.

So, get your tickets and gather 'round the campfire to share our farewell moment, as the 23rd Annual Lone Pine Film Festival draws to a close.

In Memoriam

Lone Pine Film Festival says goodbye to two beloved friends and supporters in 2012: Joanne "Joie" Hutchinson, an Emmy award-winning costume designer and champion of the local film industry; and Holly Holland, who, along with husband Dave, literally helped put Lone Pine's famous locations on the map.

Joanne 'Joie' Hutchinson

June 5, 1929-March 24, 2012

A staunch supporter of her Southern Inyo community and in particular the efforts to promote and preserve the local film industry, Joanne "Joie" Hutchinson is remembered by the Lone Pine Film Festival with fondness and gratitude.

Joie (pronounced "Joey") enjoyed many years of retirement in Independence, having been introduced to the Eastern Sierra when she was a young adult by her mother, Lynette (Dolly) Hutchinson. Joie most recently lived in Ventura, where she passed away at Sherman Oaks Hospital on March 24.

She was born in El Centro on June 5, 1929, and enjoyed a successful, 37-year career as a costume supervisor for Western Costume in Los Angeles. Her career included designing costumes for both movies and television productions. "I Dream of Jeannie," "Logan's Run," "Love Boat," "Steel Magnolias," "North and South," "The Fisher King" and "The Hudsucker Proxy" are among the many productions on which she worked.

In 1986 she received one of the highest professional recognitions in her field when she was awarded an Emmy for Outstanding Achievement in Costuming for a Miniseries for "North and South," (1985). The Emmy now resides at the Beverly and Jim Rogers Museum of Lone Pine Film History with Joie's costume wardrobe cabinet and other memorabilia.

Joie was an enthusiastic supporter of Southern Inyo County and was active in the Independence Chamber of Commerce, the Film History Museum and the Inyo County Film Commission. She was also a member of the Motion Pictures Costumers Union, Local 705.

Dave Holland

Jan. 22, 1935-Nov. 14, 2005

Holly Holland

July 7, 1938-Jan. 9, 2012

Thank you.

That's really what I want to say, so it's a perfectly fine place to start. After all, if you're holding this program and reading this, then you're part of this Festival, this town, the magic that takes place out there in the Alabama Hills.

And it is magic, isn't it? I don't just mean all the years movies have been made here, or the now 20-plus years the Festival has been celebrating those movies; I mean the town itself, the rocks themselves, the people we've met, friends we've made, all culminating in this get-together every October when we all get to revel in that magic.

For me, it began over 30 years ago when Mom and Dad would vacation here in Lone Pine, and we'd go out into those rocks looking for Lone Ranger Canyon and Gene Autry Rock and Temple Pocket. I remember being there when we found those, plus Gary Cooper Rock, where the "Gunga Din" suspension bridge hung, and where they built the "Yellow Sky" arrastra.

By now I'm sure you've all heard the story of when we came back into town, staying at The Dow – we always stayed at The Dow – and Dad asked where he could find the book about the movies made here. There wasn't one? Well, there had to be! So he wrote it, co-founded the Festival with Kerry Powell, made a couple of video pilgrimages, Mom and Dad retired to that little house off Thundercloud Lane, and the rest is history.

Sadly, these 20-plus years later, both Mom and Dad have passed – Dad in 2005 and Mom just this past January. So, this year, I couldn't help but feel a certain "passing of the torch" as the Festival continues. And so it should! After all, "The Round-Up" was 92 years ago – can you believe that? – and this year we'll see those Alabama Hills on the big screen once again in Quentin Tarantino's latest, "Django Unchained." So as we all continue in the revelry, so shall the torch burn on.

And, for a legacy, I know that's what Mom and Dad would have wanted. Sure, they moved back to Los Angeles several years ago, but their hearts were still in Lone Pine. Dad still did the tours and hosted the Friday night parties, emceed the parade; Mom was always at the table in Statham Hall; and my sister Melody and nephew Connor have become new and staple pillars for the family. And I don't just mean our family, I mean our family, the one made throughout these past 20-plus years as the Festival continues to unite us all.

And that's really the point of this, isn't it? After all, this "niche" Festival in this "niche" location has sustained. For 20-plus years; and will, hopefully, do so for many more. Why? Sure, the location is bar-none; you can stand where they shot that scene. But it's also about the people. The ones that work here year-round to make it happen. You, who come back again and again to enjoy it. And, yes, you newcomers who have yet to experience everything that awaits you when you step out of the car in that magical maze of boulders for the very first time.

So thank you.

Thank you for coming to the Lone Pine Film Festival, thank you for loving movies, thank you for taking time away from your real lives to enjoy these reel lives. People may look at us funny for wanting to see where Errol Flynn shot "Charge of the Light Brigade" or drive by the Hoppy cabin, or see where Richard Donner directed "Maverick." But, then, those people don't really understand magic, do they?

So thank you for that, too. Mom and Dad certainly reveled in the magic of movies, reveled in Lone Pine, so please believe me when I say how appreciative I am that you're indeed part of this family now. Carry the torch long into the future, and carry it proudly. All those 24-frame ghosts from our past thank you too.

As Dad always signed off, "Thanks for coming on location in Lone Pine. Hurry back, the rocks and the memories will always be waiting for you."

Adios.

– Michael Holland
Newport Beach, Calif.

Plans are already under way for the 24th Annual Film Festival!

Be sure to check in throughout the year for continual updates on scheduled celebrity guests, movie site tours, star panels and more.

www.lonepinefilmfestival.org
(760) 876-9103

lpfilmfest@lonepinetv.com
P.O. Box 111, Lone Pine, CA 93545

Also, be sure to visit the renowned

Beverly and Jim Rogers Museum of Lone Pine Film History,

and keep an eye out for year-round events, including:

- **Film screenings**
- **Film history lectures**
- **Book-signings**
- **Live music**
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- **Lone Pine Short Film Festival: May 1-5, 2013**
- **Annual June Concert in the Rocks: June 1, 2013**

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